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ROSE BAMPTON

Following Recent Concert Tour from Coast to Coast Returns for Her Fourth Season at the Metropolitan Opera

THE JOOSS BALLET

in a striking figure from A Ball in Old Vienna. The Jooss dancers are appearing only once in New York this season, at the Metropolitan Opera House on January 21 (Tuesday evening) for the benefit of the Seamen's Church Institute.

SCENE FROM GÖTTERDÄMMERUNG

given at the San Francisco War Memorial Opera House. The principals are Kirsten Flagstad, Dorothee Manski and Lauritz Melchior, as Brünnhilde, Gutrune and Siegfried, respectively.

LAWRENCE TIBBETT

as Rigoletto, a role which he sang for the first time recently at the Metropolitan Opera.

MEMBERS OF THE LINCOLN CATHEDRAL CHOIR'S NEW YORK COMMITTEE

met on January 1 at the Waldorf-Astoria, New York, to discuss plans to bring the choir East again for the Easter season, when it is proposed to present the organization on foreign soil for the first time. Concerts in Canada, Bermuda and Cuba have been proposed. The committee members in the photograph are, from left to right: Paul Kerry, Maurice Jacquet, Hugh Ross, Edgar Varese, Katherine Ruth Heyman and Leonard Liebling. Lily Pons is chairman of this committee. (Associated Press Photo.)

LOTTE LEHMANN,

Austrian soprano of the Metropolitan Opera, interrupted her operatic schedule to give a concert for the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel, New York, on January 16. (Photo © G. Maillard-Kesslere.)

EUGENE GOOSSENS,

conductor of the Cincinnati Symphony Orchestra, on January 17 featured the American premiere of the three-movement serenade for orchestra by Karol Rathaus, Austrian composer. Other works of interest on the program were the first performance of a Haydn Symphony No. 85, in B-flat major (La Reine) and the first appearance in Cincinnati of Winifred Christie playing the Moor Double-Keyboard Piano.

SCENES FROM BRANTWOOD HALL,

private boarding and day school for girls, Bronxville, N. Y. At left, a view of Brantwood Hall from the garden (residence). The other photograph shows a group of students enjoying a mid-winter hike.

(See Inside Back Cover for Additional News Pictures)

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Paris Welcomes Old Masters, New Music and Many Virtuosi

Comédie-Francaise Restores Racine—Opera Gives Magic Flute—Pasquier Trio in Novelty—Bach Popular—Barera, Orloff and Nouneberg Appear

By IRVING SCHWERKE

PARIS.—It is not often that one can go to the Comédie-Française for the purpose of hearing the music, and it is not generally enough recalled that plays of by-gone centuries were often provided with musical scores by musicians then in the public eye. An illustration in point is Racine's Biblical tragedy Esther, to which J. B. Moreau in 1691 wrote the incidental music, indeed more than merely "incidental" music, since Racine himself wrote in his preface to the play, "Monsieur Moreau's score furnishes the pleasantest part of the work." That much I can say, for we know that also Racine's poetry is wonderful and that it was beautifully recited the other evening. Certainly Moreau's songs, tunes, and choruses are dramatic to a degree, and indispensable to the realization of the total effect desired. Raymond Charpentier was responsible for the musical part, the Conservatoire Chorus, Doniau-Blanc, Lo Monaco, and Perugia, giving him excellent cooperation.

MAGICAL MOZART

Another warmly welcomed installation was The Magic Flute, at the Paris Opéra, and one marvelled—as one always must—at the surpassing genius, richness of inspiration, feeling, and sentiment of the beloved Wolfgang-Amadeus. The presentation had been prepared with great care but this unfortunately could not produce beautiful vocal tone where beautiful vocal tone was not to be had, Mme. Ritter-Ciampi's voice (Pamina) having known better days, Mlle. Lalande (Queen of the Night) getting off some white high-tones, M. Jouatte (Tamino) cold in emission and acting, and Cabanel (Papageno) vocally a bit heavy for the sprightly music he had to sing. Others in the cast were Louis Morot, Huberty, Narçon, and Mlle. Mahé, the latter quite sweet as Papagena.

The high point of the presentation was Reynaldo Hahn's conducting. With his exceptional musical intelligence and rare understanding of Mozart, he made the Opéra orchestra sound radiant, spirited, exquisitely refined.

HEAVENLY AMBROSIA

La Sonate—the title is the symbol of a group of artists who give three concerts a year, these concerts intended to "throw light upon a particular phase of the life or inspiration of the great masters,"—played to a crowded Conservatoire Hall, on the occasion of its Bach concert the other evening. The program was Bach—the four concertos for piano and string orchestra (Heinz Jolles, pianist-conductor) Cantata 170, *Vergnügte Ruh'* (Frieda Dierolf, contralto) and concerto in C for two pianos (Heinz Jolles, Jeanne Theïs-Manchon). The performance did ample justice to the works in hand, in fact the audience wanted everything repeated but of course that was out of the question.

TODAY'S (WILL IT BE TOMORROW'S?) MUSIC

The Triton Society which specializes in contemporary effusions, offered its first concert of the season in the Salle Chopin. There were played, suite from Little Red Riding Hood by Maurice Jaubert; Jungle Songs by Maurice Delage; Concerto di camera by Filip Lazar; French Suite by Poulenc; and *Hin und zurück*, musical sketch by Hindemith, all of them, I understand, first performances, the fact causing me a double dose of anguish because I could not hear the entire array. The protagonists were Mmes. Peignot, Pignari, MM. Cathelat, Conrad, Cuenod, Derenne, Mourier, Poulenc, Charles Munch, and the Philharmonic Chamber Orchestra. The French translation of the Hindemith opus had been done by Madeleine Milhaud.

The Lamoureux Orchestra brought out Suite á Danser (five movements) by Maurice Franck, the Colonne orchestra gave the premiere of Sainte-Germaine-de-Pibrac, by Gaujac (the composer conducting), the work being a cantata which Gaujac wrote (he won a Rome Prize in 1927) while a *pensionnaire* at the Villa Médicis. The new Stravinsky work, concerto for two pianos, which the composer and his son, Soulima, brought out at the Université des Annales, left at least one hearer untouched. He—the hearer in question—may be utterly mistaken, but the whole thing seemed to be such a misproportionate adjustment of natural gifts, technic, high summits, and low down empty valleys.

HELEN TANNENBAUM'S DEBUT

For her Paris debut, Helen Tannenbaum, American violinist, was greeted, applauded, and cheered by a crowd that filled Debussy Hall to standing room. Accompanied by André Lermyte, she played the César Franck

(*Continued on page 32*)

Finland Fetes Sibelius

HELSINGFORS.—All Finland celebrated the seventieth anniversary of Jan Sibelius. The festivities reached their highest point during the gala concert given in the pavilion of the Helsingfors Exposition, by an orchestra of 100 musicians and a chorus of 500 voices. The audience consisted of over 7,000 enthusiastic listeners, among whom were noted practically all the governmental, diplomatic, scientific, and artistic personalities of this part of Europe.

M. Mantere, Minister of Fine-Arts, offered Sibelius an address in the name of the President of the Republic, the Government, and Parliament. M. Kivimaki, Minister-President, acting for the Finnish people, presented the composer with a crown of laurel. After the concert a banquet was held in the course of which many speeches, and honors were accorded the fêted musician. In fact, the anniversary was celebrated from one end of the country to the other, and literally became a national *fête* for the entire population.

N. L.

Maestros Toscanini and Walter Honored with Vienna Plaudits

Eminent Leaders Create Sensations at Philharmonic Concerts—Celebrated Soloists with Them—Casals, Anderson and Busch Acclaimed—Two Master Works of Modern Music—Vienna's Musical Avant Garde

By DR. PAUL A. PISK

VIENNA.—Passing the old brick building of the Gesellschaft der Musikfreunde these days, one is struck by an unusual sight: a patiently waiting line of people, standing long hours in the hope of still getting a ticket—and not a cheap one either—to one of the Philharmonic concerts. Which master, with a simple wave of his wand, thus transforms Vienna's depression into boom? There is only one answer: Toscanini.

Even with a program as strange as the one he chose for his first concert, Toscanini enchanted his faithful admirers. The powerful Eroica on one side and four short pieces of decidedly unequal quality on the other certainly are not to be called a well-balanced program. Castelnuovo-Tedesco's overture to Twelfth Night (Shakespeare) is a rather well-orchestrated and pleasant-sounding orchestral trifle without aspirations to deep musical values. Sibelius' En Saga, descriptive of the numberless lakes of Finland—if music indeed can describe such a scene—has not great power to stir the emotions, even under Toscanini's directing. Thus there remained, beside the pure beauty of Beethoven, only the dramatic fire of the sensuous Bacchanale from Tannhäuser, and the brilliant Rakoczy March by Berlioz to prove again the unfailing mastery of the conductor.

MAYR COMMEMORATED

Several days before Toscanini's second Philharmonic concert, Vienna suffered a sad loss in the passing of its beloved basso Richard Mayr, who for many years had been the outstanding personality of the State Opera troupe, and who had hundreds of times delighted opera and concert-goers, not only with his powerful, magnificent voice, but with his wit and humor and superb art of characterization. Toscanini, who knew and admired the artist for years was deeply moved by the premature passing of this rare figure, and in tribute added the Masonic Funeral Music to his program. A strange coincidence would have it that the entire program seemed to have been chosen in anticipation of the mournful event, consisting as it did of the Tragic Overture and The German Requiem, by Brahms.

WALTER AND HOROWITZ HAILED

Before Toscanini, Bruno Walter was heard with the Philharmonic. He opened with Partita, by Wilhelm Jerger, double-bass of the Philharmonic Orchestra, a young and talented composer who uses the Bach style and forms in this work in combination with instrumentation which shows modern colors. With reverent love and sensitive understanding, Walter honored his master and friend Gustav Mahler, with a delightful interpretation of his first symphony, with its impressive allusions to nature. A feature of the evening was Rachmaninoff's third piano concerto, as played by Horowitz. It was an incomparable performance, and the work requires this artist's musical and technical power to overcome and surmount its difficulties. In his own recital, Horowitz played to an audience of over two thousand. Highlights of his mixed program were a Chopin group and especially the Paganini Theme Variations, by Brahms. Horowitz, who is more and more considered by the Viennese the one remaining great representative exponent of the romantic school of piano playing, again had a tremendous success.

NEW AND OLD CONTEMPORARIES

Schönberg's Gurrelieder had not been heard in the native town of their author in several years, and it was Walter's initiative which again brought this magnificent oratorio of Schönberg's early post-Wagnerian period to performance. Kerstin Thorborg sang the Waldtaube with rare intensity, and by far surpassed the other soloists, though Hilde Konetzni, as Tove, also did splendid vocal work. Klitsch, as Speaker (which he did twenty years ago at the first public presentation of the work) seems to have become more and more the ideal interpreter of this important part. Walter gave two consecutive hearings of the Gurrelieder. Both were sold out and brought ovations to the conductor and his associates.

RADIO IN NEW ROLE

An almost unheard of event was the first Vienna performance by Oswald Kabasta, musical leader of the Ravag (official broadcasting corporation of Austria—a strictly conservative institution) of a work by an extreme modernist, five symphonic pieces from Lulu, by Alban Berg. These are not merely

(*Continued on page 29*)

Madrid Premiers Prokofieff Work

Opus and Composer Win Ovation as Second Violin Concerto of Russian Musician Is Introduced to Public

By JOSÉ M. FRANCO

MADRID.—An event of considerable importance was the first world performance of Prokofieff's second concerto for violin and orchestra, which took place in the Monumental Cinema. The composer was present and gave every sign of satisfaction with the proceedings.

The interpreters of the Russian composer's new opus were Robert Soetens, French violinist, and Maestro Fernandez Arbos with his Madrid Symphony Orchestra. Soetens is a serious artist, has technic and musicianship and gave a good impression of the work in hand, in which the orchestra offered perfect help, Arbos conducting with his wonted enthusiasm and understanding. The concerto was warmly applauded, Prokofieff receiving an ovation.

The second violin concerto is a faithful representative of Prokofieff's artistic idealism. Maximum importance is given to the melodic element, this element presenting an original character due to new diatonic relationships which, by their polyphonic writing, offer natural harmonies, sometimes dissonant but never aggressive. The work is in traditional form so far as order, development of themes, and so on, are concerned, though the usual orchestral *tutti* in contraposition with the soloist, are not indulged in, the solo instrument being considered as another and paramount element of the orchestra. The first movement, inaugurated by the violin solo, is rich in new findings and in point of composition, is the most interesting. The second movement, a broad melody, clear and expressive, sung by the violin. The finale has rhythmic power, is varied and ingratiating.

Stokowski Presents Novelties

Third Symphony by Harl McDonald, Utilizing Soprano Soloist and Chorus, Given World Premiere by Philadelphia Orchestra—Viola Concerto by Hindemith Introduced to This Country

By MARGARET M. CODDINGTON

PHILADELPHIA.—The fourteenth pair of this season's Philadelphia Orchestra concerts (Leopold Stokowski conducting), January 3 and 4, featured two numbers heretofore unheard in Philadelphia. The Hindemith concerto for solo viola and orchestra was heard for the first time in the United States, with Samuel Lifschey (first violist of the Philadelphia Orchestra) as soloist—and Harl McDonald's symphony No. 3 for orchestra, chorus, and soprano soloist, received its first performance anywhere.

The Hindemith work was unique, in that no violins or violas are used in the orchestral part, although the cellos and contrabasses are used, and practically the entire woodwind and brass sections. It is ultra-modern and not always convincing. The five short movements are diversified in character, the first having a jazz trend, while the second is slow and more melodic. The third is exceedingly rapid and difficult, the fourth more quiet, but the last, also difficult, is at times funny; whether by design or accident it is difficult to tell. Mr. Lifschey gave an excellent performance of the solo part, showing a magnificent technical command and in the one movement where possible, beautiful interpretative mastery. His tone is of unusual beauty, and even in the harsh parts never lost its depth and quality. He was recalled many times at the close with enthusiasm.

The McDonald symphony is planned on a large scale, using a large orchestra and chorus, an off-stage chorus, and the soprano

(*Continued on page 7*)

Lavish Production of Turandot Given at Berlin State Opera

Giannini Triumphs—Many Instrumentalists Heard—Campaign for Home Music Conducted

BERLIN.—Goering's arena of art has been covered with glory by a performance of Puccini's Turandot, said to outshine by far the original performance at La Scala (1926) and the Paris production (1929).

The Staatsoper's *mise-en-scène* of Turandot was fantastic, the work of Ludwig Sievert, and it can be said that Berlin had seldom seen such overwhelming stage pictures. Rudolf Hartmann had charge of the eminently clever *Regie*. Viorica Ursuleac (Turandot), Erna Berger (Liu) and Marcel Wittrisch (Kalaf) constituted a cast which needs fear no comparison, while the grotesque trio Ping, Pang, Pong (Karl Hammes, Benno Arnold, Erich Zimmermann) was as fine and funny in acting as in singing—a tip-top performance. Clemens Krauss led the orchestra to a seldom-attained climax. The chorus, too, was of high standard.

Other recent operatic manifestations have been the productions at the Deutsches Opernhaus of Hänsel und Gretel (Humperdinck), Nut Cracker Suite Ballet (Tschaikowsky), Barber of Seville (Rossini), Meistersinger and The Ring (Wagner), the latter with such singers as Wilhelm Rode, Josef Burgwinkel, Luise Willer, Gottfried Roenick, Wilhelm Schirp, Hanns Nissen, Walther Ludwig, Elisabeth Friedrich, Bertha Stezler, and Marie-Luise Schilp, and Karl Dammer conducting.

GIANNINI TRIUMPHS

The Philharmonic was overcrowded for Dusolina Giannini's recital, her only one here this season. Her wonderful voice and rare technic, in a list of arias, Lieder, and folk songs, enchanted the audience, and provoked storms of applause to which the singer graciously responded with extra numbers.

OTHER SINGERS

Maria von Maximovitsch, wife of American Vice-Consul Vollmer, Berlin, gave a Brahms evening in Bechstein Hall. She is a fine soprano, has a large technic, and would be a flawless singer if her high register could be rounded out a bit more. Louis Graveure was greeted in Bach Saal Hall by his followers. His falsetto earned him big applause—he risked giving his full voice only in Middle English songs of Champion, Purcell and Rich.

The Dresden Kreuchor, conducted by Rudolf Mauersberger, sang Christmas Carols of the Middle Ages, and many other old songs, proving again the rare charm of a boy choir that really knows how to sing. Another fine chorus of boys is the Berliner Singgemeinschaft, created by the Berlin Short Wave Station last year. It is a real joy to hear these fresh, young voices which conductor Rudolph Lamy has trained into a state of perfection. The Singgemeinschaft's recent concert (Singakademie) brought to first performance Lebensflamme, by Mirsch-Ricius (born 1884) and two Weltliche Motetten, by Herman Muntzel (born 1909).

INSTRUMENTALISTS

Among instrumental soloists, Alexander Tcherepnine should be mentioned. His recital (Beethoven Saal) consisted of Reger, Graener, and his own "Well-Tempered Cello," played by Prof. Paul Grummer. Another outstanding concert was the one by Ginette Neveu, young French violinist, assisted by Eugen Jochum, in the Philharmonie. Mlle. Neveu played the Brahms concerto and was enthusiastically applauded.

Frederic Lamond (Beethoven Saal) gave a program of Weber, Schubert and Mendelssohn, followed by another Chopin recital. There were still dozens of other piano recitals—impossible to hear them all—Claudio Arrau, continuing his Bach series; Wilhelm Kempf, playing the last four Beethoven sonatas; Winfried Wolff, professor at the Hochschule für Musik, in Liszt, Brahms, Chopin; Raoul von Koszalski, in three Chopin evenings, not to overlook Günther Homan, Rudolf Mosler, Grete Schoberl, Else Blatt, and Irene Ruppert, or Mary Munn, young, blind American pianist, whose work met with unfeigned approval. In the realm of organ music, Joseph Ahrens, *Domorganist*, is giving a series of highly successful and enjoyable recitals.

CONDUCTOR AND CHAMBER MUSIC

Conducting the Philharmonic Orchestra, Furtwängler has, of course, won and re-won his wonted acclaim. Sir Thomas Beecham also made a deep impression, leading the same instrument. Adriano Lualdi, Italian composer, gained applause directing the Reichssenders Orchestra in works of Pick-Mangiagalli, Respighi, Lualdi and others.

Chamber music organizations who have recently appeared here are the Erdmann Trio, the Calvet Quartet and the Stross Quartet.

HOME MUSIC

It were impossible to give an acceptable definition of home music, but as long as everybody knows what the term means, it can stand as it is. For the purpose of inspiring and encouraging it and the practise of it, the music department of the Prussian Akademie der Schönen Künste conducted a competition for worth-while home-music compositions. The work of the Department was not in vain, for they actually discovered some *Hausmusik* masterpieces and promptly distinguished them with *premia*.

Some of these works were exhibited to pious mankind in a recital at the Singakademie. There were a sonata in C major for violin and piano, by Lothan Witzke; a sonata for clarinet (with a droll *scherzo*) by Herbert Pfeiffer; four chamber pieces in the style of German folk dances (Kermesse-Dance, Schwabenliesel, Schüttel de Büx, and Romance) by Paul Hoffmann, music whose spirit is suggested by the titles, and which, fresh and full of folkloristic melody and rhythm, greatly amused the audience. But Nachtmusik, by Albert Barkhausen, had better be played exclusively at home when the night is dark and gloomy; while the Divertimento for seven wind instruments and a drum, by Oscar Hiege, might easily suit any family of ten living in a desert.

An example of home music, in the best sense of the word, was produced by Fritz Thöne and his quartet (Schubert Saal) who, sitting in the midst of the audience (for the homeliness of the atmosphere) played in acceptable manner old chamber music by Rosenmüller, Feuerl, Telemann, Handel, Dittersdorf and Haydn.

HEINRICH FRANKE.

Swarthout Film Has Premiere

Rose of the Rancho Offers Opportunities for Distinguished Singing by Metropolitan Opera Prima Donna

The Paramount film, Rose of the Rancho, introduced the glamorous Gladys Swarthout, Metropolitan prima donna and concert artist, to cinema audiences at a premiere performance at the Paramount Theatre on January 7. The event was a benefit for the Musician's Emergency Aid and an audience of huge proportions was present.

A SAGA OF THE WEST

In the motion picture based on the David Belasco play of two decades ago, this Gladys Swarthout is a Spanish beauty of the 1850 California days. The story is a tale about the land-grabbing Yankees of the early California settlements who endeavored to take over the ranch lands of the Spanish nobles who had received grants from the King of Spain. By days Miss Swarthout is Rosita Castro, daughter of Don Pascal Castro (H. B. Warner) but at night she leads a band of vigilantes of the ranch owners disguised as the fearsome, horse-riding Don Carlos. A government agent of the United States comes to Monterey to investigate conditions in the person of Jim Kearney (John Boles) and during scenes at a Spanish *fiesta* and in a mission garden makes ardent love to Rosita, unaware, of course, that she is also the dreaded Don Carlos. In the end he "discovers" her dual personality and aids her in fighting off the bandits who try to raid her father's ranch. Flags, cheers, and happiness-ever-after conclude the film.

The picture is a combination of Wild West melodrama and a romantic musical comedy. But it does not click. It is neither thrilling to the heart nor the nerves, and if it did not have the pulchritudinous Miss Swarthout in the name part and the very funny comedy scenes played by Willie Howard as a Yiddish cowboy and Herb Williams as the father of all life insurance agents, the film would be a complete dud.

EXCEPTIONAL VOCALISM

As it is, however, Gladys Swarthout is magnificent. She sings with spectacularly beautiful tones. Her rich voice registers with impeccable fidelity and clarity of vocal enunciations. And the manner in which she speaks her lines show her to be an actress of the first rank. Disappointing as the picture may be, Miss Swarthout is a definite "find." She should go to high places in the motion picture world—and quickly. For she not only sings handsomely but photographs exceedingly well and moves with inimitable grace.

John Boles sings a bit, too, in the film—but not well. He is often off-pitch and there is an unpleasant quality in the tonal registration.

Miss Swarthout's next cinematic product, if carefully selected and properly compounded, should bring her acclamation, for she has everything it takes for an outstanding success. H. J.

DUSOLINA GIANNINI,

Philadelphia-born soprano, returned to the United States on January 9 aboard the SS. Europa for her American operatic debut with the Metropolitan Opera. Miss Giannini is the product of American training, having studied first with her father, a tenor formerly associated with Adelina Patti, and then with the late Marcella Sembrich. Among the roles in which Metropolitan audiences will hear Miss Giannini this season is the title part in the restoration of Norma. Her performances in Central Europe this season included appearances at the opera houses of Prague, Stockholm, Vienna and Berlin. Before sailing for America, Miss Giannini spent a fortnight in the Tyrolean Alps. Shortly after her arrival here, she went to Philadelphia for a brief visit to her native city. (Photo by Verlag Scherl, Berlin.)

Stravinsky's Persephone to Be Given by Schola Cantorum

Stravinsky's new musical melodrama, Persephone, after the poem by Andre Gide, will be given its first performance in New York by the chorus of the Schola Cantorum (Hugh Ross, conductor), on February 4, at Carnegie Hall. The spoken role of Persephone is to be taken by Eva Gauthier, and Colin O'More, tenor, sings the part of Eumolpe, which parts they both created when the work was first performed in America by the Boston Symphony Orchestra under the composer's baton last March. At this concert Mr. Ross will also present the overture and Acts IV and V from Glinka's opera, A Life for the Czar, this, apparently, being its first performance in this country, according to available records, although the opera was written exactly one hundred years ago and has had over 500 presentations in Russia. Anna Leskaya, soprano, Sonia Essin, contralto, Max Panteleieff, basso, and Mr. O'More are the soloists. The New York Philharmonic Orchestra will assist the chorus of 250 voices.

Ballet Russe Is Winnipeg Magnet

Dance Performances Delight Audiences in Canadian City

WINNIPEG, CAN.—The Monte Carlo Ballet Russe returned to Winnipeg for two performances on December 3 and 4, receiving an enthusiastic greeting on both occasions from large audiences which assembled at the Auditorium to enjoy the choreographic, scenic and musical creations offered. Of the half dozen dances performed, four of them were seen for the first time here. These included Scheherazade and the Midnight Sun by Rimsky-Korsakoff, Cotillon by Chabrier and A Hundred Kisses by D'Erlanger. The remaining two were Les Sylphides by Chopin and Le Beau Danube, of Johann Strauss. Toumanova, Danlova, Riabouchiuska, Massine, Lichine and others had the prominent roles while the corps de ballet contributed fascinating touches of spectacular brilliance. Efrem Kurtz led the orchestra, gaining a share of the prolonged applause.

Holy Trinity church provided an appropriate environment for a Carol Service presented by the Women's Musical Club on December 16. The Oriana Singers, a well-balanced eight voice ensemble trained and led by W. H. Anderson, sang four groups of ancient and modern carols with delightful effect and musicianly expressiveness. Accompanied by Ronald Gibson on the church organ Dezzo Mahalek assisted with well-chosen solos. Mr. Gibson also contributed seasonal organ solos, and on occasion accompanied the vocal portion of the program.

PIANIST PLAYS FOR CLUB

Poldi Mildner, whose popularity here as a visiting pianist was established a year ago, returned on January 6 at the invitation of the Women's Musical Club. Every available seat in the Auditorium Concert Hall was filled for the event. Miss Mildner's program was tastefully chosen and well-designed to provide her audience with proof that she has the technical equipment and craftsmanship to encompass sundry problems of interpretation. In her opening number, the Schubert Wanderer Fantasie, there was much satisfying expression in her playing. Following that came the contrasting Mozart A major sonata in which the player's pianistic style showed the requisite charm, delicacy and crispness. The Schumann Symphonic Studies concluded the first half of the program. After the intermission she used her vigorous and dynamic methods with sensational effect in three Chopin numbers. The Liszt Spanish Rhapsody came last. A. C.

Winifred Christie to Play New York Concert

Winifred Christie's first New York appearance for this season takes place in Town Hall on January 21. Miss Christie is to play the Moor Double Keyboard Piano, and on her program are compositions of Bach, Brahms, Moor, Debussy, Dohanyi and Eugene Goossens' Study, dedicated to Miss Christie. This pianist has been heard extensively in many countries. She is a familiar figure in Paris, Berlin, London and other European capitals, in the cities of Sweden, Norway, Finland, Hungary and Italy, and even the remote principalities and states of Europe. Her New York concert will complete her coast-to-coast tour, which included Chicago, Milwaukee, Detroit, San Francisco, Los Angeles, Boston and other cities, as well as two appearances with the Cincinnati and Los Angeles orchestras. Many contemporary composers are writing music for Miss Christie and the Double Keyboard Piano, and her repertoire includes the great works of piano literature.

Mannheimer Broadcasts Five Programs in Britain

Frank Mannheimer's broadcast appearances in England previous to his departure for his American tour included five programs, January 6 through 10, of Liszt's piano music in the series commemorating the fiftieth anniversary of the composer's death; also, January 12, he broadcast the entire Kreisleriana of Schumann. He is to be heard in a special broadcast to Canada and Australasia, and his appearance as soloist with the Birmingham Symphony Orchestra is to be heard over the ralio.

Rome Responds Enthusiastically To Art of American Violinist

Filippo Libero Acclaimed—Concert of Italian Music Successful—Brailowsky and Milstein Applauded

ROME.—It remained for Filippo Libero, young American prodigy, born of Italian parents at San Francisco, in 1919, to give Rome its thrill of the season. Accompanied by Nelly Affricano, his recital in the Sala Sgambati was a sensational success. At the age of five, Libero astonished San Francisco; at eleven, Louis Persinger took him in charge in New York; later Sigmund Anker continued his technical discipline. At thirteen, Libero, out of 15,000 aspirants, received a gold medal in New York, and now at sixteen, he not only delighted a Rome audience with over two hours of musical entertainment, but moved Roman critics to predicting that he would undoubtedly be one of the world's best violinists.

Filippo came to Italy last September, to "finish off" at St. Cecilia, and also made a concert tour in southern Italy, where his family originally lived in Calabria. His success was such that he expects to return for another tour in January before leaving for America. He appeared at the Sgambati unheralded, but before the end of his first number (concerto in E, by Bach) his success was established. He also played works of Vieuxtemps, Tartini, Monasterio, Nachez, Brahms, and many encores. In all of his presentations he displayed deep comprehension, finished technic, true intonation, and feeling for style.

MANY RECITALISTS

Rome has lately had a succession of well-known artists in recital. Giuseppe de Luca, baritone, gave a recital in the St. Cecilia Academy, his program ranging from songs of the sixteenth century to the present. Each number was sung with artistry, understanding of period and style.

Two young violinists also offered successful concerts at St. Cecilia: Milstein, who has appeared in Rome many times, and is a popular favorite, and Orlando Barera, Italian violinist, about to make an American tour, and whose first appearance here made an excellent impression.

Among the pianists to whom Rome has accorded the palm of success, are Brailowsky (St. Cecilia recital and soloist at the Augusteo) and Gieseking, recital in the Philharmonic. Hall Clovis and Eleanor Steele, American duettists, also appeared at the Philharmonic, their singing of Negro Spirituals being especially popular.

SONS OF ITALY

A concert of Italian music given at the Augusteo, proved one of the high marks of the symphonic season. The opening number represented the work of earlier Italian composers, namely, the melodic *andante*, for violins, harps, and organ, by Francesco Geminiani, born at Lucca, in 1674.

Three composers presented new works at this concert—three fortunate composers, having such a sympathetic and masterful director as Bernardino Molinari to conduct the baptismal rites. La Passione, by Malipiero (born at Venice, 1882) had its world premiere on this occasion, while the Labroca and Vincenzo Tomassini compositions were first hearings for Rome.

OUTSTANDING OPUS

Malipiero's work, the most important of the three, was composed not long ago at Asolo, lovely hill-town near Venice. The composition seems to have captured much of the serene beauty and majesty of the environment in which it was written, and Malipiero himself, in some program notes, spoke of it as being archaic in simplicity, approaching in spirit a Gotto fresco. From the beginning, La Passione (it is scored for orchestra, chorus, and soloists) held a vast audience of critics, musicians and public, in a grip of reverent admiration for its lyrical beauty and inspiration. As the last faint notes from The Cross were sung by the chorus, representing the role of Christ, and as they vanished into silence, the throng broke the spell with a spontaneous ovation, and it can be recorded that Malipiero has enriched the list of his works with a noble, transcendental production. The soloists were Pia Tassinari (Mary), Saturno Meletti (Angel, Pontefice, Judas, Herod, and the Thief on the Right), Gustave Gallo (Captain, Judge) and Adelio Zaganara (Centurion).

Stabat Mater by Labroca (born at Rome, 1896) also came in for high praise and was considered a great victory for the young author, incidentally a pupil of Respighi and Malipiero. The Stabat Mater consists of nine independent pictures happily conceived and realized, withal exceptionally original and rich in spontaneous lyricism. It is scored for orchestra, chorus, and soloists. The audience gave it a warm reception.

The third new work, concerto for small orchestra and violin, by the Roman composer Tomassini, was also well received, although not so pretentious an effort as the foregoing. It served to introduce to Rome, Erno Valasek, young American violinist, acclaimed for his brilliant technic. As a matter of fact, the Tomassini concerto is especially adapted to the display of whatever extraordinary skill the soloist may happen to have, a *cadenza* at the end of the first movement, and the composition's dashing and lively *finale*, providing ample material for digital and bowing dexterity. Valasek acquitted himself of the difficult task with considerable distinction.

STELLA SAXTON.

Messiah Sung in Grand Rapids

Else Harthan Arendt and Jeanne Hassler Among Soloists Heard with Calvin College Chorus—Edith Lorand Leads Her Orchestra

GRAND RAPIDS, MICH.—The sixteenth annual performance of Handel's The Messiah was given by the Calvin College Augmented Chorus of 500 voices and the Grand Rapids Symphony Orchestra, under the leadership of Seymour Swets, director of the music department of the college. The excellent soloists were Else Harthan Arendt, soprano, Jeanne Hassler, contralto, William Miller, tenor, and Raymund Koch, bass. This impressive presentation in which the chorus sang brilliantly, the orchestra played exceedingly well, and the admirable soloists acquited themselves with distinction, drew a capacity audience.

Edith Lorand and her Hungarian Orchestra gave a sparkling program of classical and modern dance music in the second concert of the St. Cecilia Master Course. Interesting were the Hungarian dances, in which a *tarogato*, a seventeenth century Hungarian instrument, was used. Miss Lorand's conducting was informal but effective. The St. Cecilia Society also presented Mary Heath, promising young pianist from the Juilliard School. Mrs. W. H. Wismer was chairman of the day. At reception following the program, Jeanne Hassler sang a group of German Lieder with vocal finesse and authoritative interpretation, accompanied by Maria Lund Royce.

Chester J. Berger, director of the Berger School of Music, presented Charlotte K. White in a graduation recital in the St. Cecilia Building. She was assisted by Roger Muzzall, violinist, accompanied by Betty Muzzall. A recital was given by pupils of Mr. Berger and his assistants, Mamie Sheldon and Albina Kowalkowski, those participating being Joan and Donald Draper, Gail Rice, Yvonne and Lorraine Grzechowiak, Karl Kromminga, Jean Zagelmeir, Jean Kirk, Richard and John Prawdzik, Betty Van Frank, Mary Anne Dunnebacke, Avery Cosmer, Jean Wapner, Robert Engstrom, Marylin VanDusen, Walter Jaracz, Gladys Moon, Richard Kowalkowski, Patrica Thompson, Vivian Latzek, Helen Schuka, Frank Bruinsma, Helen Koperski, Agnes Golden, Ida Johnson, Jimmie Coleman, Lorraine Nawrocki, Marion Tower, Buster Bryson.

Harold Tower, organist at Trinity Methodist Church, gave a talk on his trip to the Canadian Rockies at the first meeting of the Grand Rapids Music Teachers' Association. At the second meeting the group made an organ tour to St. Andrew's Cathedral (Eugene Phillips, organist), Fountain St. Baptist Church (Emory Gallup, organist), East Congregational Church (Paul Humiston, organist), and Trinity Methodist (Mr. Tower, organist).

H. B. R.

ARTUR SCHNABEL

arrived on January 8 by the SS. Ile de France. Before leaving for the Pacific Coast, Mr. Schnabel inaugurated a series of seven Beethoven recitals at Carnegie Hall, New York, which began on January 15 and continue on successive Wednesday evenings. He performs the entire thirty-two sonatas in this series. Before sailing for this country Mr. Schnabel completed an extensive tour of Russia and Poland.

Philadelphia Events

(*Continued from page 5*)

solo part. The words are translations of some parts of Fu Hsuan's Lamentations. The work is dirge-like in character almost throughout. The choral parts are exceptionally fine, and were splendidly sung by the Choral Society of the University of Pennsylvania (an organization under the direction of Mr. McDonald). The soloist was Vera Resnikoff who sang the difficult solo parts with understanding. The orchestral part is cleverly written, although the work differs widely from the usual symphonic form. The chorus or solo voice, is used in every movement except the first, and is very effective. The four movements are *molto adagio, molto agitato, adagio maestoso, marziale, con ismania, molto adagio, molto agitato*. Many were the recalls at the close for Miss Resnikoff and Mr. McDonald.

The opening number of the program was the majestic and beautiful Brahms symphony No. 1 in C minor, performed with all the exquisite artistry for which Mr. Stokowski and his orchestra are noted.

CONDUCTOR ANNOUNCES PLANS

At the close of the concert, Mr. Stokowski and Dr. Thomas S. Gates, president of the Orchestra Association, made the pubilc announcements of Mr. Stokowski's retirement as musical director of the orchestra. Mr. Stokowski spoke of his desire to do research work, and his conviction that now was the time to give his time to it. He assured the orchestra and the audience that his heart would always be here with this orchestra, and that he would return at times to conduct it, if the people wished it. The enthusiastic applause left no doubt on that score. Dr. Gates spoke of the appointment of Eugene Ormandy as Mr. Stokowski's successor. He read a telegram from Mr. Ormandy expressing his appreciation of the "highest musical honor that could be conferred," and pledging himself to give his best in the interests of the orchestra.

ALEXANDER MCCURDY IN RECITAL

The first faculty recital of the season at the Curtis Institute of Music, was given in Casimir Hall, on January 7, by Alexander McCurdy, organist, and head of the organ department of the institute.

The program was a well balanced, well selected one, affording a wide range of emotional and technical requirements. The opening group was devoted to works of Bach—prelude and fugue in E minor, four exquisite chorale preludes—Alle Menschen müssen sterben, Christ lag in Todesbanden, the especially beautiful Ich ruf' zu dir Herr Jesu Christ, and the joyous In dir ist Freude—with the vivace from the Second Trio Sonata. All were magnificently played both technically and interpretively. Two sketches (F minor and D flat major) by Schumann were delightful, as was also the superlatively beautiful chorale-prelude Es ist ein' Ros' entsprungen of Brahms. As a great contrast the next number was The Tumult in the Praetorium from Paul DeMaleingreau's Passion Symphony, which is highly descriptive. The Legend of the Mountain from Seven Pastels from the Lake of Constance by Sigfrid Karg-Elert was another interesting work, and was followed by the glorious Final in B flat major by César Franck. Mr. McCurdy was enthusiastically applauded and was obliged to return numerous times.

JOSE ITURBI

Jose Iturbi, gave his only Philadelphia piano recital on January 9, in the Academy of Music, before a capacity audience, with about 100 persons on the stage. This was the third in the All Star Concert Series being given this season here under the management of Emma Feldman.

Mr. Iturbi is popular here both as a pianist and a conductor, as was shown by the rousing reception given him when he first appeared, after each group, and at the close when the audience was loath to go even after four encores.

His program was excellent, beginning with the Haydn sonata in D, in which the first movement was played with exquisite daintiness, while the *largo* was given depth and purity of tone. The Beethoven sonata in C (Waldstein) had a restrained and dignified interpretation. As an encore Chopin's Fantasie Impromptu was beautifully done. After the intermission, Brahms was represented by two intermezzi, the C major and E flat minor, also the G minor rhapsodie, all played with fine feeling. Ravel's Jeux d'Eau revealed delicacy and was one of the most popular numbers on the program. Following this came Trois Mouvements Perpetuelles by Poulenc, El Puerto by Albeniz, and El Pelele by Granados. In all of these Mr. Iturbi exhibited his exhaustive knowledge of French and Spanish music. Four encores were added—Fireworks of Debussy, DeFalla's Fire Dance, Spanish Dance of Navarro, and Poissons d'Or by Debussy.

Mr. Iturbi's marvelous technic, beautiful tone quality, unfailing sense of rhythm, and masterly musical feeling all combine to make him justly one of the most popular pianists of today.

San Carlo Opera in Indianapolis

Three Performances Present Guest Artists—Goeta Ljungberg Scores as Elsa to Lohengrin of Dimitri Onofrei

INDIANAPOLIS, IND.—The San Carlo Opera Company appeared at the English Theatre on November 29 and 30, presenting Aida, Madam Butterfly and Lohengrin. Dreda Aves was Amneris in Aida and took full advantage of the opportunities offered by the vocal score. The other singers succeeded in pleasing the audience and at the close responded to a number of curtain calls.

Hizi Koyke was easily the outstanding artist in Madam Butterfly. This young artist puts a winning and pathetic youthfulness into her interpretation and the freshness and seemingly fragile beauty of her voice blends well with her conception of the character.

LJUNGBERG AS ELSA

Goeta Ljungberg, who as guest sang Elsa in Lohengrin, proved herself an artist of artistry and power in the work. Dimitri Onofrei, in the title role, displayed a voice of brilliance and carrying power. Carlo Peroni conducted and gave sympathetic and emotional readings of the different scores.

The Ballet Russe de Monte Carlo was the attraction at the Murat on December 25 and 26. The novelty and sparkle of the programs delighted the audience, as did the superlative dancing.

CELLIST OFFERS CONCERT

Louise Essex, cellist, appeared before the members of the Propylaeum Club on December 16. Miss Essex displayed an ingratiating tone, a thorough technical command of her instrument, and sound musicianship in interpretation. The program included brilliant, virtuosic music, as well as works for the interpreter who seeks the deeper meanings of music. The artist, a local resident, will appear as soloist with the Indianapolis Symphony Orchestra this month.

H. C. G.

Glittering Prague Season Rich With Eminent Names

Giannini, Toti dal Monte, Maria Müller and Emanuel List in Opera—Brailowsky, Winifred Christie and Horowitz Present Keyboard Art—Milstein, Huberman and Piatigorsky Bow—Lotte Lehmann, Ludikar and Other Singers Applauded

PRAGUE.—In contrast with former years, the first weeks of the current season were marked by an unexpected deluge of prominent artists, on both the operatic and the concert stages. Dusolina Giannini, singing Carmen and Aida, in the Czech National Theatre, excited astonishment and admiration for the beauty of her tones, the accuracy of her phrasing, and the restraint of her style—all of which place the American singer among the important vocalists.

At the German Theatre, four performances brought forward foreign singers: Emanuel List, the Cardinal, in La Juive (Halevy) with sonorous organ, profound feeling and obvious impression upon the public; Toti dal Monte, as Rosina in Rossini's Barber, won ovations from a poorly attended house, for her pyrotechnical deftness, roulades, and scintillating trills; Luigi Montesanto was a Figaro of good looks and wizard-like volubility; Maria Müller and Josef Kahlenberg, won cordial acclaim for their understanding presentations of the parts of Aida and Radames; and Vera Schwarz was engaged for Tosca, which she sang in commendable fashion.

Keyboardists Score

Brailowsky, in an all-Chopin program, proved to be a virile, energetic, and resolute interpreter of the Polish-French composer. He provided fascinating delineations. The packed house showed its appreciation in rousing ovations.

Assisted by the Czech Philharmonic Orchestra under Karel Kirak, Winifred Christie put forward a performance of Tschaikowsky's piano concerto (No. 1, op. 23), followed by a masterly presentation of toccata and fugue in D minor, for piano alone, by Bach. Ruda Firkusny, talented young Czech pianist, thrilled an uncommonly large audience with his technical and interpretative properties. The recital of Eduard Steuermann, Viennese pianist, did not come up to my expectations, his pianistic equipment being suitable only for some brilliantly-played Liszt pieces. A surprise of local importance was a concert by Alice Herz-Sommer, whose touch has gained greatly in shading, skill, and strength. Jiri Pinkas, Prague's digital child prodigy, is not yet accomplished enough to warrant annual appearances. A successful debut was that of Richard Glas, Austrian pianist of well-schooled technic, and formerly director of a private conservatory at Kiel.

A huge and enthusiastic audience welcomed Horowitz who began with toccata in C (Bach-Busoni) and sonata in C minor (Haydn) played in personal style. Two intermezzi and the Paganini variations (Brahms) followed by Chopin numbers, and Etudes pour les arpèges and pour les huit doigts, by Debussy were performances of amazing dexterity and wonderful clarity.

Violinists to the Fore

Neither Milstein nor Huberman was in top form, but both were ecstatically fêted. The culminating point of Milstein's recital was sonata in G minor, for violin alone, by Bach. Accompanied by the Czech Philharmony, under Georg Széll, Huberman did the violin concerti of Bach (A minor) Beethoven, and Dvorak. The public, filling every inch of space in the great Lucerna Hall, insisted on encores.

The first appearance of Grace Macbride, American violinist, suffered from a program arranged without taste. Not much need be said about her performance, which disclosel warmth of tone and special liking for "effects."

First Rank Cellist

A real sensation was the recital by Piatigorsky, the cellist proving himself a magnificent virtuoso and genuine artist in the best sense of those terms. Works by Francoeur, Beethoven, Castelnuovo-Tedesco, Weber, Debussy, and de Falla were presented with marvellous tone and technical mastery. Difficult problems were solved with graceful ease, enchanting all the listeners.

Two other cellists who won plaudits here, are Regina Schein, a promising young lady from Switzerland (unhackneyed program, offered with musical understanding) and Erich Neumann, admired for his surety of bow in a list of Marcello, Beethoven, Dohnanyi, and Brahms.

Singer's Triumph

An exquisite list made up entirely of Lieder, was given by Lotte Lehmann, who won frenetic applause from a large audience. Outstanding was a group of Schubert and Brahms, the lovely singing of which excited a burst of enthusiasm.

Andula Pecirkova, a much-liked Czech soprano, charmed with her pleasing and stylistic delivery of Basque, Hungarian, Catalonian, and Breton folk-songs. The mode of Lisbet Sanders, Dutch interpreter of folk-songs, was bewitching, but bold in dramatic and theatrical get-up. Pavel Ludikar's programs are always well selected and sung with fine taste and perfect vocal control. His vocal colleague, Theodor Scheidl, exploited his full voice to good effect in Lieder by Brahms, Liszt, Schumann, and Dvorak. A large audience was charmed with Zdenka Zikova, who showed that she knows how to get the best out of her vocal cords.

Czech Operatic Activity

The first restoration of the Czech National Theatre, was Na starém Belidle (At the Old Bleachery) by Karel Kovarivic, who died in 1920, at Prague, where he had lived as opera leader and composer.

The commemoration for Otakar Ostrcil, late director of the National Theatre, began with a gala concert which included ballades and melodramas of the master, a suite for orchestra (from his opera Vlasta's End) and excerpts from his swan song, The Kingdom of Honza. Ostrcil's one-act comic opera, Poupe (The Bud) was restaged under the conductorship of Josef Charvat, with Ota Horakova, Vilem Zitek, Jan Konstantin, and Jaroslav Gleich in the leading parts.

German Theatre Busy

Arnold Marlé made his debut as stage-manager, putting on Cosi fan tutte (Mozart). Conductor Széll and singers Hilde Konetzni, Rose Book, Tilly de Garmo, Adolf Fischer, Josef Hagen, and Magnus Andersen, shared the applause of a packed house.

An important event was the restoration of L'Africaine, by Meyerbeer. It was a splendid performance. Rose Pauly surpassed herself as Selica; Rose Book was a sumptuous Ines, in appearance and voice; Kurt Baum, as Vasco da Gama, stopped the show with his famous aria. Minor parts were entrusted to Theodor Scheidl (Nelusco) Magnus Andersen (Don Pedro) and other capable members of the troupe. The orchestra conducted by Széll was excellent. Settings by Emil Pirchan contributed optical splendor to the evening, while Renato Mordo's stage-directing was in every detail also a stroke of art.

Abundance of Chamber Music

Two societies of artists (Pritomnost and Manes) again promoted contemporary music, and especial mention must be made of four gala concerts dedicated to works of some foremost composers. An all-Janacek program brought forward the singular Aphorisms, for nine singers, viola, and piano; Capriccio, for left-hand piano, flute, piccolo, two trumpets, three trombones, and tenor-tuba.

The second evening was devoted exclusively to Schönberg, whose quintet for woodwind instruments (op. 26) and Chamber Symphony (op. 9) won immense applause. Karel Reiner played the suite for piano (op. 25) and accompanied Andula Pecirkova in three songs from Das Buch der hängenden Gärten (op. 15).

Igor Stravinsky was honored by a brilliant performance of his octet, and a scenic mounting of L'Histoire du Soldat, acclaimed by a completely sold-out hall. The last-named work was conducted by Karel Ancerl, danced, acted and recited by Eva Vrchlicka, Messrs. Krikava, Bohac, and Otava.

The Prague String Quartet, conductor Ancerl, pianist Reiner, violinist Peska, and four women singers, presented an interesting list of quarter-tone music. There were heard the fantasia (op. 30), suite (op. 11 B), and fantasia, (op. 31), for quarter-tone piano; fantasia for violin alone; Quartet of the Lamenting Women, from the quarter-tone opera, The Mother; and quartet for string instruments (op. 12).

The following subscription concerts of the Pritomnost were not so important and sensational as one had hoped. The best work of an international program was Hindemith's ravishing string quartet (op. 16), played by the Prague Quartet, with rare sense for instrumental effects. Other items were Felix Petyrek's strange Divertimento for eight wind instruments, Bartok's barbaric second sonata for violin and piano (Josef Peska, H. W. Susskind, soloists) and the first scenic performance of Isa Krejci's Little Ballet (directed by Robert Brock, danced by the Mayerova Troupe).

Apart from Karel Jirak's sonata for piano (op. 30), the all-Czech program presented by a small chorus and chamber orchestra under Kabelac, baritone Stanculov, and pianists Berta Rixova, Vaclav Stepan, and Fr. Maxian, consisted of nice sounding works of the conservative sort.

Re Koster, Dutch cantatrice, and pianist Reiner, introduced vocal and piano works of modern Italy—Casella, Malipiero, Pizzetti, Petrassi, Gorini and Nielsen.

A first hearing of Jugoslavian contemporaries was disappointing, works of Milojevic, Odak, Slavenski, Lajovic, Hristic, Gotovac, Colic, Svara, and Osterc, managing to say nothing new. The performances, however, were handled in fine shape by Zdenek Otava (baritone) Josef Peska (violin) Ferdinand Pujman, Reiner (piano) and a female chorus under Vymetal.

Assisted by Egon Ledec (violin) and Reiner (piano) an Austrian evening was given. It included four pieces for violin and piano (Webern), two little pieces for violin and piano (Leopold Spinner), two dances, for piano (Ernst Kanitz) Sonatina Ritmica, for piano (Apostel) sonata for violin alone (Wellesz) toccata and chaconne for piano (Krenek). Suite for violin and piano, by Paul Amadeus Pisk, was accompanied by the composer.

Soviet Music

Piano works by Vogel, Shostakovitch, and Prokofieff, were presented by Vaclav Holzknecht and Karel Reiner, with brilliant virtuosity. At a folk-music concert, Ota Horakova and J. Urban gave songs of Asiatic tribes living in U.S.S.R. Another folklore list brought choruses, songs and dances. Apart from Vasilenko's string quartet, introduced by the Prague Quartet, the chamber music performed was commonplace and without originality. Under Karel Jirak, the Radiojournal Orchestra played Iron Foundery by Mossolow, Mourning Song by Veprik, orchestra suite by Polovinkin, serenade for small orchestra, by Kjaskovskij, and third symphony (The First of May) by Shostakovitch, all scoring emphatic success.

GERTH-WOLFGANG BARUCH.

John Kirkpatrick to Offer All American Piano List

A recital of music for the piano, exclusively by American composers, will be offered by John Kirkpatrick, when he makes his New York appearance in Town Hall on January 28. This program has been selected by Mr. Kirkpatrick after a careful consideration of many compositions that were brought to his attention.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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His tours of three continents were marked by a succession of veritable triumphs and his subsequent American appearances have deepened former convictions of his powers as a virtuoso and interpreter.

Returning from a tour of Russia, Japan and China, Cherkassky once again gives proof of his power to dazzle audiences with his masterful and impressive interpretations.

TOKYO AND SHANGHAI PROGRAM

1

バフハニアスト……オルガンの幻想曲と遁走曲ト短調
リスト……舞踏曲 ロ短調 作品45
レント アツサイーアレグロ エネルギコ
ーアンダンテ ソステヌウトーアレグロ
エネルギコーアンダンテ ソステヌウト
ーアレグロ モデラアト(休憩なく演奏)

2

ショパン……譜詞曲 變イ長調
ショパン……夜想曲 ホ短調
ショパン……ワルツ 變イ長調 作品 64の3
ショパン……練習曲 ハ短調 作品 125の12

3

ホフマン……萬花鏡
シヤサン……三つの支那曲小品
イ) 上海怪曲
ロ) 庭園に於ける遊戯
ハ) 香港のラッシュ・アワア
ゴドフスキイ……關節曲詩 二つ(左手のみ)
シュトラウス
シュルツ……ブルウ ダニュブ ワルツ
エヴラア

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His hearers were astounded by his wide range of dynamics and exquisite nuances.

KOBE—"Chronicle"
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SHANGHAI—"China Press"
A virtuoso, in the front rank of leading pianists of today.

TOWN HALL

NEW YORK CITY

FEBRUARY 1st, 3 P.M.

Program

Prelude and fugue F minor	Bach
Sonata B minor	Liszt
Two Capriccios	Brahms
Two Mazurkas	Chopin
Scherzo, B minor	Chopin
Six Preludes	Shostakovitch
Romance	Sibelius
A Dance Springtime	Yasuji Kiyose
Tarantella	Liszt

Shura Cherkassky will be the soloist with the National Orchestral Association, Leon Barzin Conductor, Carnegie Hall, New York, January 27.

MOSCOW PROGRAM

ПРОГРАМА:

1 БАХ-ЛИСТ — Органна фантазия и фуга. (d-moll)
2 ЛИСТ — Соната (h-moll)
Lento assai Andante energico
Allegro energico Allegro energico
3 ШОПЕН — Ноктюрн (es-dur) op 55 № 2
" — Балада (as-dur) op. 47
" — Етюд (e-moll) op 25, № 12
Антракт
4 ГОФМАН — Калейдоскоп
5 ХАСІНО — 3 китайських п'єси
1. Шанхайська трагедія.
2. Сценка в саду.
3. Мініатюра
6 ШТРАУС-ШУЛЬЦ-ЕВДЕР—Вальс „По синим волнам Дуная".

Первая гастроль Шуры Черкаскаго, состоявшаяся позавчера, показала, что в лицѣ этого піаниста, ученика знаменитаго фмана, нам прихо ится слу ать о из немиотих, подлино т антлівых ыпанистов ртуозов. Техника его игры зупречна. У м ого піанина рѣдкій вкус и глубок ое по маніе исполняемой веики Дру е достоинство — улівлтель я сила и мощность эвука у мощь піанист с со бенно лей ивоявил в Сопоф

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Buffalo Extends Hospitable Reception to Rewarding Musical Attractions

Gordon String Quartet and Ruth Breton in Recitals—Philharmonic Orchestra, Under Shuk's Baton, Premiers Work by Resident Composer—Public School Organizations Presented

BUFFALO, N. Y.—The Gordon String Quartet gave the second in the series of chamber music concerts under the auspices of the Buffalo Symphony Society, in Hotel Statler ballroom, and deepened the favorable impression created in former years. A Mozart, a Beethoven and an American work by Quincy Porter were offered, a variety of musical fare thoroughly enjoyed by the large audience. A Schubert excerpt was played as encore, by Messrs. Gordon, Sackson, Robyn and Benditzky.

Ruth Breton, charming young violinist and favorite with Chromatic Club audiences, appeared for them for the third time in five years at the Twentieth Century Club. She won anew unstinted admiration from the audience of musicians for her astonishing technic and musicianship, combined with an abundance of temperamental dash and style. Especially noteworthy was her fine performance of the Sibelius concerto in D minor, to which she brought an amazing virility. Triple encores, at the conclusion of the program, were graciously granted. In Betty Baker, at the piano, Miss Breton had a worthy associate, her performance meriting a share in the plaudits of the highly enthusiastic throng.

ORCHESTRA PREMIERS NATIVE SCORE

One of the largest audiences of the season of the Buffalo Philharmonic Orchestra attended the concert at which the Symphony in One Movement by a local composer, Jerome Davidson, was given its first hearing in Buffalo. Much variety, with modernistic tendencies, was featured in the scoring, the audience giving it hearty applause. Cameron Baird, guest conductor, led his group of Chamber Music Society players in a Corelli concerto grosso with fine effect. Lajos Shuk, director of the Philharmonic Orchestra, conducted the Beethoven seventh symphony and the colorful Rimsky-Korsakoff Scheherazade with his usual outstanding success.

The Philharmonic Orchestra collaborated with the music department of the Buffalo public schools in a highly enjoyable program of much variety. Lajos Shuk directed the orchestra, and William Breach, the singers. Efficient soloists in Sullivan's Golden Legend were Maxine Kisor Wendt, Florence Ann Reid, John Priebe, Elwood Schwann and Robert Fountain, Jr. Zoe Lynex, youthful pianist, was heard with orchestra, in the Mendelssohn G minor concerto, displaying surprising technical and musical equipment. The orchestra under Mr. Shuk's guidance furnished effective support.

RESIDENT GROUPS HEARD

The Sunday Evening Ensemble group gave its Christmas program in Albright Hall, Nichols School, enlisting a large number of participants. Robert Hufstader, conductor and organist; William Benbow, organist; Florence Ralston, soprano; John Priebe, tenor; the Chamber Music Society Orchestra with Cameron Baird, conductor, and a selected mixed chorus. The program and its performance afforded genuine delight to the audience, who entered heartily into the holiday spirit.

The Christmas program of the Chromatic Club was presented in Hutchinson High School Auditorium under the direction of William Breach. Large choruses from the schools; an organ suite; the High School Orchestra; Marie Wright, soprano soloist (with Mrs. William Breach at the piano); Eleanor Morgan, harpist; a group of high school girl soloists; and the Singing Boys of Buffalo, all united in a program of beauty and variety. Mr. Breach was at the helm directing all sections. A tribute was paid in memory of Jane Showerman McLeod, member of the Chromatic Club, in the presentation of the Bach-Gounod Ave Maria, arranged by Saar, in which the soloists, chorus, strings, harp and organ participated.

CLUB PROGRAM

Squire Haskin, pianist, Joseph Fortuna, violinist; Clarence Hanna, baritone, and Ethyol McMullen, accompanist, gave the Saturday afternoon Chromatic Club program in the Twentieth Century Club Hall. The too seldom heard Beethoven Kreutzer Sonata (op. 47) was given an outstandingly beautiful reading. Messrs. Haskin and Fortuna added to this in their later Debussy sonata in G minor. Mr. Hanna's beautiful voice was greatly enjoyed in two groups of songs, French and English, with encores. Miss McMullen's unfailing artistic accompaniments enhanced the occasion.

Squire Haskin of Rochester, brilliant young pianist and organist, has assumed his duties as organist and choir director at First Presbyterian Church. Already known in Buffalo, through frequent visits, he is welcomed among the ranks of Buffalo musicians, having proven himself a valuable acquisition. The third of the Bach cycle series was admirably given with DeWitt C. Garretson, organist and choir master of St. Paul's Episcopal Cathedral, at the organ. The soloists on this occasion were Dorothy Curry and Drusilla Rose, sopranos; Margaret Adsit Barrell, contralto; John Priebe, tenor; Herbert Jones, bass; Robert Noehren, cembalo; and Cameron Baird, conducting the Chamber Society Orchestra.

INVITATION MUSICALES

Invitations were issued by the Rudolph Wurlitzer company to a concert given in the studios by Lorenzo String Trio, featuring the Joannes Baptista Guadagini violin, formerly of the Rodman Wanamaker collection—the trio, comprising Messrs. Schimpf, Hauntz and Koch gave an enjoyable, well-performed evening of music.

Kathleen Dunning of Williamsville extended invitations to a musicale in her home, given by her class. Pupils between the ages of six and ten demonstrated in attractive manner their fine training. A younger and an older class preceded in earlier recitals, the more advanced pupils, Carol Brown, Betty Niederlander, Anna Griffith, and Edith Proctor presenting in finished, musicianly manner, compositions by Bach, Schubert, Rachmaninoff, and Moszkowski.

Olive Frost, pianist, is guest artist for Jessamine Long's Music Appreciation (Beethoven subject) at Museum of Science, this week.

L. H. M.

Mrs. H. H. A. BEACH

Recent Performances of Compositions;

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CHRISTMAS CAROL

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SONGS

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(Florence Easton, Doris Doe, Rosa Raisa, Ruth Shaffner)

PIANO PIECES

La Fée de la Fontaine. The Fair Hills of Eire'o

Scherzino. Out of the Depths.

By Still Waters. From Blackbird Hills.

(Played by the Composer at the M. T. N. A. Convention in Philadelphia)

JOSEPH SCHUSTER

will give the first performance in New York of Shostakovitch's cello sonata at Town Hall, on January 19, when he appears in the concert series of the Music Guild, for which Leonard Liebling is commentator. Arpad Sandor is to be at the piano. The program on this occasion further includes the Hindemith string trio (No. 2) and the Beethoven string trio (op. 9) played by Mr. Schuster, Nicolai Berezowsky, violin, and Nicolas Moldavan, viola.

Victor Prahl Presents Artists in Paris

PARIS—Victor Prahl recently presented Nan Bevill Napier, soprano, and Stewart Davis, baritone, in a program of songs and duets at the Salle Debussy. Included on their list were three numbers by Mr. Prahl—When You Are Old, To Life, and a duet from A Florentine Tragedy. An enthusiastic audience applauded this enjoyable and expertly sung concert.

R. P.

Boston Quartet in Stimulating List

Work by Ernst Toch Included in Program of Organization Composed of Boston Symphony Orchestra Members

BOSTON.—What with the Boston Symphony Orchestra out of town, the holiday slump in concert activity was more pronounced than ever. It is a pleasure to report one event of considerable importance, however. This was the first concert this season of the Boston String Quartet. This organization was founded a few years ago by the New England Conservatory of Music. Its players are all members of the Boston Symphony Orchestra, with the exception of the first violin, Harrison Keller, who is known hereabouts as a teacher and performer. The other members are Paul Federovsky, Georges Fourel and Alfred Zighera. There was a good sized audience present at this concert and one that took intelligent pleasure in the music.

Last year the Boston String Quartet made its debut under its new title on the night of a howling blizzard, but those who did manage to plough through the drifts to attend and who ran the risk of spending the night in Jordan Hall were repaid for their efforts. This year the Boston String Quartet seems a better, more refined and more spontaneous (if the paradox be admitted) group than ever before. They produce a marvellously full and sonorous tone; nor are they lacking in incisiveness and clarity.

They began the concert with Ernst Toch's quartet (Op. 26). This is a rather earlier work by the Austrian composer than his more advanced and more highly praised quartet (Op. 34). Nevertheless it has beauty and strength to recommend it. Toch has been said to be devoted to the music of Brahms; and in the second movement of this work we have a movement not at all unlike a Brahms intermezzo. The quartet is an attractive work and one that should be more frequently heard.

The second number was Mozart's quartet in D major (K. 575) the first of the Berlin quartets written for Frederick William II of Prussia. Its performance was also sympathetic. The final number was the piano quintet of Brahms, in which Jesus Maria Sanroma assisted. The interpretation was, in our opinion, the kind that the work demands. There were some who found inconsistencies in Mr. Sanroma's playing and thought that he played either too soft or too loud at times. We have heard Mr. Sanroma perform in this quintet many times; and surely some latitude of interpretation may be allowed? The performance, then, seemed to us to be an eloquent one.

The only other concert of the week (Howard Goding's recital of piano must wait over, since it occurs just too late for this report) was an extraordinary song recital by Sascha Alexandrova, coloratura soprano, in Jordan Hall on January 9. She was assisted by Reginald Boardman, one of our best local accompanists, and Juste Maurice, flutist. She was also assisted in two numbers by the Hairy Salih Zadeh group which furnished Turkish music. Miss Alexandrova sang in Italian, French, English, Turkish, Greek and Norwegian. In the Turkish numbers she also appeared in costume and executed a dance. Miss Alexandrova has an attractive personality, and she displayed ambition in the choice of so varied a program. She confessed to a bad cold, which did not help her singing or diminish the forcing of her top notes. A simple directness in some of the songs was Miss Alexandrova's best interpretative quality.

A. W. W.

Jean Buchta Returns to New York

Jean Buchta, pianist, has returned to New York after spending the holidays in David City, Neb., with her parents. Miss Buchta's father, W. C. Buchta, is Mayor of David City.

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THE WASHINGTON DAILY NEWS

Season's Best Concert Thus Far Here

Appropriate Selections and Deft Leadership of Sandor Harmati Make Sunset Symphony Popular

By RUTH HOWELL

Music of the most suitable kind, played and received with zest, made last night's sunset concert by the National Symphony Orchestra a popular success—perhaps the most popular success of any concert so far.

The program was admirable, serious enough, light enough, long enough. It was conducted with confidence and spirit by Sandor Harmati, of New York. The orchestra's performance, always effective, was at times admirable.

FINE CLASSICS

There were exquisite moments in Handel's "Water Music," which opened the program; and a fascinating, almost magical, effect in the playing in the Mozart Symphony. We hear all too few Mozart symphonies here, and our deep thanks to Mr. Harmati for presenting the "Haffner" last night, and leading it with such understanding and finish.

He is a conductor of sentiment and imagination, and his fine control of the orchestra, and the interest of his ideas, were evident, particularly in the classical first half of the program. He indulges in gestures, but produces clear phrasing, excellent rhythm, and fine instrumental balance.

The "Water Music" went particularly well, as did the last two movements of the Mozart. Both works were refreshingly appropriate to the

Washington Post

Harmati Baton Strikes Fire in Brahms Score

National Symphony Serves Up Robust Performance at 'Sunset.'

The shirt-sleeved musicians of the National Symphony Orchestra, under the whipping baton of Guest Conductor Sandor Harmati, pitched into a red-blooded program last evening and turned out the most robust "Sunset" performance yet heard at the Potomac Watergate.

For some 10,000 music lovers, who have been attending these summer concerts, the open sky, the stars, and the quiet river, have seemed parts of a romantic setting. But for the players this setting has had a hardening effect, and last night they were responding not to the romance, but to the ruggedness, of the out of doors.

Mr. Harmati served rugged fare. The Brahms' Second Symphony, first half of the program, is an outdoorsman's piece of music. Except for the lyricial second movement, it is hard punching. Unlike the other symphonies of this composer, it broods little.

Mr. Harmati's men did not brood last night, either, and concentrated on responding to the conductor's cues with everything they had. They rode through certain passages rough shod. But the spirit was Bramsian, and the performance, as a whole, was probably the most successful of any of the orchestra's symphony showings since the opening of the "Sunset" season.

Considering the mood of the or[illegible] it is natural that the quiet

WASHINGTON HERALD—

BRAHMS' WORK BY ORCHESTRA HIGHLY PRAISED

Sandor Harmati Brought Out 'Very Soul' of Composer; Miss Cecil's Voice 'Pure Gold'

By DR. KURT HETZEL

Last night's "Sunset Symphony" stood under a lucky star—the weather man was wrong again and it did not rain.

The orchestra covered itself with glory through a magnificent performance of the Symphony No. 2 in D major by Brahms. True, the violin sections had occasional trouble with clean intonation, but that was easily forgotten when the consonance of the orchestra—the even balance between the different sections—grew better with every movement. There were moments of such sheer beauty that symphony as we have never heard emanating from the shell.

HARMATI GREAT

Sandor Harmati, the guest conductor, gave this symphony the best that is in him. He is a great musician, for he succeeded in bringing to us the very soul of Brahms. His profound knowledge of all that the score contains and his brilliant leadership visibly inspired the orchestra and the audience. A memorable achievement!

All went exceedingly well thus far. Then a curious thing happened: Somebody threw a firecracker under the program and blew it to pieces. This may be good business, but whether it is good taste at a symphony concert is quite another question.

We heard all kinds of things not mentioned on the program. After the Brahms came an anticlimax: Johann Strauss. Then a chorus occupied the stage and sang "Old Black Joe," "Drink to Me Only With Thine Eyes," and the "Swanee River." Fortunately, the chorus sang very well.

VOICE OF PURE GOLD

Then the program was allowed to go on for a while. "Hornpipe," by Henry Cowell, a weak take-off on the notorious "Bolero" by Ravel, is misnamed. "Silly Symphony" would do much better.

Winifred Cecil sang five songs with orchestra by Harmati. What a perfectly lovely voice! Pure gold. And used with rare mastery.

Of the five songs one may say 1, 3, and 4 were dedicated to the singer, 2 and 5 to the orchestra. We liked the fourth best.

In these songs and the following "Little Caprice," Harmati proved himself a composer of remarkable ability. Also his orchestration shows unlimited imagination.

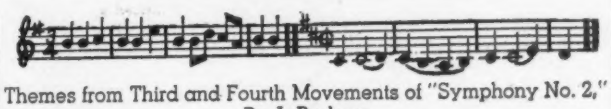
Then the program went wild again and turned into a Hungarian national fiesta. Perhaps the orchestra is still playing encores while this review goes into print.

Truly, it was the most unusual symphony concert we have heard.

More Than 10,000 Attend Concert

More than 10,000 persons attended the sixth "Sunset Symphony" concert last night at the Watergate

WASHINGTON TIMES



Themes from Third and Fourth Movements of "Symphony No. 2," By J. Brahms

Even though none of the women at the "Sunset Symphony" concert last night seemed to wear the heavy garments demanded in recent publicity to improve the acoustics, the National Symphony Orchestra sounded more like a symphony orchestra than at any previous summer concert. The acoustics were improved with a rearrangement of some of the players and a still different placing of the microphones and the only improvement needed now will be to forget to turn on the loud speakers.

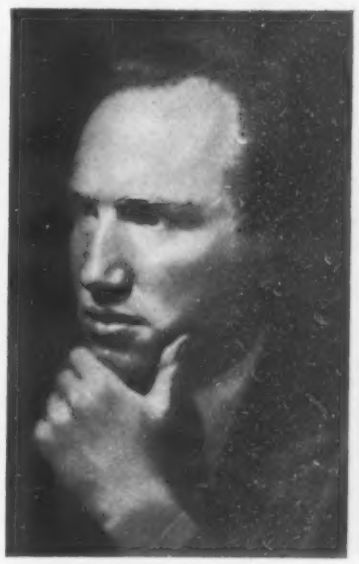
Sandor Harmati, guest conductor, was given a greater ovation last night than on his Sunday night appearance. In answer to thunderous applause, he played three encores; waltzes "Tales from the Vienna Woods" (Strauss); "Hungarian Dance No. 6" (Brahms); and "Rakoczy March" (Berlioz) was repeated.

While the reception was not so great Sunday night, it seemed to take a few days for the Washington concert goers to realize what a great conductor Sandor Harmati really is. Because of his sex, there was no novelty in his appearance and his local reputation had to stand on his marvelous performance Sunday night. He knows what he wants from the orchestra and gets it. There were fectuous rhythm and lilt, were better received than the other three, although they were all well written and in keeping with the lyrics.

Another composition of Mr. Harmati's "Little Caprice" proved a delightful short number with many interesting orchestral effects. The "Rakoczy March," by Berlioz, was a fitting closing number for such a thrilling program. Berlioz can always be depended upon to bring forth the full resources of the orchestra and Mr. Harmati made the most of the opportunity and gave the audience a sensational ending.

Sandor Harmati
is also a
Distinguished Composer

His works for orchestra and in chamber music form have been performed by the outstanding organizations of this country.



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Cincinnati Orchestra Assisted by Oratorio Society in The Messiah

Goossens Leads Symphonic List and Handel Work in Impressive Performances—Stillman Kelley Quintet Presented Under Auspices of Music Clubs

CINCINNATI, O.—Breaking the no encore rule, Jose Iturbi granted his insistent audience several brilliant numbers after playing the Schumann concerto for piano and orchestra in A minor (Op. 54) with the Cincinnati Symphony Orchestra. Eugene Goossens, the distinguished conductor, supported the soloist with his usual perfect accompaniments. Iturbi is a great master of the piano and his audience sat enthralled with his artistic performance.

For the opening number of the program Mr. Goossens had selected Mendelssohn's Italian Symphony and gave this joyous music an exquisite and truly poetic reading. The second half of the program presented three Spanish composers, Albeniz, Turina and DeFalla in stunning numbers that found much favor with the audience.

A beautiful presentation of The Messiah, to which the orchestra, chorus, soloists and Mr. Goossens brought every bit of the transcendental beauty of this music, was the Cincinnati Symphony Orchestra's Christmas offering. Agnes Davis, heard here for the first time, made a lasting impression with her fine clear soprano; Rose Bampton strengthened the favorable impression created when she sang with the May Festival; Franz Trefzger's mellow voice was well adapted to the difficult tenor role, and Sherwood Kains, director of the University of Cincinnati Oratorio Society which sang The Messiah, gave the basso role a spirited interpretation.

STILLMAN KELLEY QUINTET HEARD

The Cincinnati Division of the Ohio Federation of Music Clubs presented the Cincinnati String Quartet in a program featuring Dr. Edgar Stillman Kelley's quintet for strings and piano with Mrs. Kelley at the piano. It was a gala occasion with many notables present, among them Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, Mrs. R. A. Herbruck, president of the Ohio Federation, and Mrs. John A. Hoffmann, chairman of the Cincinnati Division.

John Tasker Howard was presented by the Clifton Music Club (Etelka Evans, president) in an enlightening lecture-recital on three hundred years of American music, given and illustrated by this gifted young author-musician.

The Clef Club entered the field of impresario-clubs, introducing to a small, select group of musicians, Bomar Cramer, brilliant young American pianist. He found instant favor and it is hoped he will return.

CHORAL EVENTS

Catherine Toomay was the delightful mezzo-soprano soloist with the Orpheus Club under direction of Dr. Thomas James Kelley. The Blue Danube Waltz, arranged by Dr. Kelley for solo and male chorus with four-handed accompaniment, proved attractive. Another arrangement by this widely known director was God Rest You Merry, Gentlemen, a traditional melody from Sandys.

The United Singers, a male chorus of 200 voices, gave a special program in honor of the more than fifty years of service in the cause of musical education in Cincinnati by Prof. Louis Ehrgott.

FEAST OF CAROLS HELD

The lovely Annual Feast of Carols, directed by Dr. John A. Hoffmann, in Conservatory Concert Hall, offered many unique and interesting arrangements of familiar carols as well as several that were used for the first time.

Violet Summer presented a large group of her pupils in a charming Christmas musicale.

Chief interest in the violin recital by eleven-year-old Katherine Morse lay in her excellent technic and her understanding of the difficult music she essayed. On her program she played Old Chinese Folk Song (Goossens) and a local premiere of concerto in A major (Albinoni-Pente).

Oscar F. Hild was re-elected for the fifth consecutive term as president of the Cincinnati Musicians' Association. He was responsible for the fine season of opera at the Zoo last year in co-operation with Reuben Lawson and others interested in promoting this venture. M. D.

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San Francisco News

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Kansas City Hears English Pianist

Orchestral Concert Under Karl Krueger Introduces Paul Snyder—Other Programs of Interest

KANSAS CITY, MO.—Kansas City is the most typical all-American city in the United States (100 per cent American born) and the Philharmonic Orchestra is composed almost entirely of young American musicians. Karl Krueger, conductor, also is an American (who of course evidences European training). Taken all in all, we have a unique situation here in the annals of first-ranking orchestras. The motto is "orchestral support by subscription" and the audiences are as large and as enthusiastic as ever. Although the new Municipal Auditorium is not ready for occupancy, local music lovers are trekking good-naturedly to historic Convention Hall for the concerts.

The third pair, December 19-20 were especially attractive with Paul Snyder, pianist of London, the guest-artist. This occasion marked his American debut, following an absence of nine years abroad, spent in study, and in concert work in Italy, Scandinavia and England. The orchestral fare is never trite under so intelligent and versatile a conductor as Karl Krueger and although familiar works are listed, varied interpretations bring fresh reactions. The programs consisted of von Weber's overture to Euryanthe, the C major symphony (Mozart) and The Sorcerer's Apprentice (Dukas). The Tschaikowsky concerto (No. 1) in B flat minor followed the intermission and was given a magnificent performance by Mr. Snyder, the audience responding with enthusiasm. Although a splendidly equipped technician, Mr. Snyder transcended mere display in his individual, imaginative conception of the ingratiating, complex opus. And the dashing potency of the finale was not missing. The orchestral accompaniment was tastefully modulated in accordance with the pianist's expressive exposition. The audience was equally demonstrative at the second concert when Mr. Snyder was again recalled many times.

MARY MC CORMIC
sang Marguerite in Faust with the San Carlo Opera forces in St. Louis on January 7 and in Memphis, Tenn., on January 11. She was the guest artist on the Kolynos hour on a coast to coast broadcast on January 13, and her engagements for the last part of January will cause her to travel thousands of miles before she returns to Chicago for another broadcast series early in February.

ITURBI IN RECITAL

The consummate artistry of Jose Iturbi continues to hold listeners in thrall. A capacity audience attended his recital, December 12, and paid high tribute in prolonged applause. The Spanish pianist's response was another half program of encores which included several Chopin waltzes, Navarro (Albeniz), El Pelele (Granados), impromptu in A flat (Schubert) and a Ravel item. The program which had been postponed from November 19, because of Mr. Iturbi's unavoidable absence, held the Haydn D major sonata, Etudes Symphoniques (Schumann), and Chopin, Debussy, M. DeFalla and Robert Russell Bennett numbers. Like an excursion to an ethereal realm of overtones and transcendental coloring is an Iturbi recital.

PRO-MUSICA PROGRAM

Henry Cowell, well known here as a lecture recitalist for Pro-Musica, during that organization's flourishing days, regaled an intimate audience, December 26, with a program of his recent recordings of primitive music from Zanzibar, Borneo, Bali, Tierra del Fuego, India, China, Siam and the West Coast of Ireland. His witty informing discourse was particularly welcome and the novel recordings, very interesting. The second half of the recital brought repetitions of his works familiar here which had been requested: The Voice of Lir, Aeolian Harp, Irish Reel, Sinister Resonance, Advertisement, The Banshee, Exultation, and the Harp of Life.

CARL BUSCH HONORED

In recognition for his rich services in composition on programs of civic, musical and social importance, Carl Busch was presented with a Christmas gift of $1,000 by the Kansas City Federation of Musical Clubs. Mrs. Victor Seiter is president.

With a six-month's leave of absence from the Conservatory of Music, John Thompson, head of the school and first instructor in piano, will make an extensive lecture-recital tour beginning February 2. During his absence, Maurice Dumesnil, French pianist and teacher has been engaged by the conservatory for an indefinite period. C. C. B.

Ballet Festival in St. Louis

Resident Orchestra Cooperates with Monte Carlo Dancers in Four Brilliant Programs—Raya Garbousova Soloist with Golschmann Forces

ST. LOUIS, MO.—Col. De Basil's Ballet Russe de Monte Carlo and the entire personnel of the St. Louis Symphony Orchestra joined forces in the annual ballet festival sponsored by the Symphony Society at the Municipal Opera House, giving four performances on December 27, 28 and 29. As in preceding seasons, the attendance was of almost capacity proportions. The group seems to lean more toward the classic than the modernistic in this season's productions, and thus the general appeal was greatly heightened. Several of the ballets were new to St. Louis, including Scheherazade, Cotillon; Aurora's Wedding; Good Humored Ladies and the Swan Lake. The long list of choreographers headed by such eminent artists as Massine, Lichine, Toumanova and Riabouchinska gave brilliant performances amid colorful scenic and costumed environment. Efrem Kurtz and Antal Dorati alternated as dynamic and forceful conductors.

The St. Louis Symphony Orchestra concerts of January 3 and 4 under Vladimir Golschmann's direction presented a résumé of familiar works which included Sibelius' En Saga; Prokofieff's Classical Symphony; Ravel's Alborada del Gracioso; and the March from Rimsky-Korsakoff's Golden Cockerel. Mr. Golschmann's aristocratic readings proved what consummate musicianship can accomplish in refurbishing well-known scores with hitherto unsuspected effects. Each was a gem in a new guise. The spontaneous reaction from the audience brought the orchestra to its feet several times during the program.

The soloist on this occasion was the charming young cellist, Raya Garbousova, who made her St. Louis debut, playing the Boccherini B major concerto, and Tschaikowsky's Variations on a Roccoco Theme. Miss Garbousova is indeed an artist of superior attainments. A full-bodied tone, fleet technic, fine interpretation and a remarkably quiet stage deportment are a few of the attributes of this young woman whose conquest of her listeners was complete. After a number of recalls she acquiesced, offering a charmingly played encore. O. C.

Albert Morini, European Manager, Visiting New York

Albert Morini arrived in New York on the SS. Ile de France on January 10, and took up his headquarters at the Hotel St. Moritz for four weeks. Mr. Morini has managed the European tours of the Westminster Choir in former years, and this year was in charge of the concerts abroad of the Manhattan String Quartet and Hall Clovis and Eleanor Steele. He has arranged a European itinerary for the Yale Glee Club. Mr. Morini is the foreign manager of Erica Morini.

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—W. J. HENDERSON, *New York Sun*

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—SAMUEL CHOTZINOFF, *New York Post*

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—JEROME BOHM, *New York Herald Tribune*

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NEW YORK TIMES, DEC. 31, 1935

MARIAN ANDERSON IN CONCERT HERE

Negro Contralto Returns to New York After 4 Years Spent in Europe.

APPLAUDED AT TOWN HALL

Singers in Audience Enchanted by Artist's Performance in Varied Program.

Let it be said at the outset: Marian Anderson has returned to her native land one of the great singers of our time. The Negro contralto who has been abroad for four years established herself in her concert at the Town Hall last night as the possessor of an excelling voice and art. Her singing enchanted an audience that included singers. There was no doubt of it, she was mistress of all she surveyed.

The simple facts are better than superlatives, for superlatives are easily abused. Fact one, then, should be the sheer magnificence of the voice itself considered as a musical instrument. It is a contralto of stunning range and volume, managed with suppleness and grace. It is a voice that lends itself to the entire emotional gamut, responsive to delicate nuance and able to swell out with opulence and sonority.

Fact two should be Miss Anderson's musicianship. In a program that encompassed a full group by Handel, another by Schubert, a Verdi aria, a Finnish section and a concluding group of Negro spirituals, she revealed a penetrating command of style. She understood not only the difference in approach between the songs of Handel and Schubert and Sibelius, but the divergences of intent in music by the same composer. Each song was treated as an artistic unit, set forth with care, study and intelligence.

But without deep feeling these other assets would not achieve the grandeur of interpretation that was Miss Anderson's last night, and that should be item three. For Miss Anderson has the transcending quality of all authentic art—a genuine emotional identification with the core of music. Schubert's "Der Tod und das Maedchen" and "Allmacht" were ennobling in their grandeur. And how many singers have communicated the transfiguring rapture of John Payne's "Crucifixion" as Miss Anderson did last night? It was music-making that probed too deep for words.

To all these things must be added the native good taste of the artist and the simplicity of her personality. Here was a woman of poise and sensibility. The fact that one foot, injured in an accident on board ship in the voyage home, was encased in a cast was never permitted to intrude on the listener's consciousness. She sang with a consciousness of her ability and with a relish of her task that were positively infectious.

Limitations of space forbid a detailed discussion of each song on Miss Anderson's program, where columns could be devoted to it with profit. A hint of felicities of phrase and style culled without sequence must be added, however: the sweep of Handel's "Ah spietato," the delicacy of Schubert's "Liebesbotschaft," the purity of the contralto's amazing low tones in "Tod und das Maedchen," the coloratura work in Sibelius's "Die Libelle" that remained always in the frame of the song, the laughing quality and exquisite tone coloring in the little Finnish folksong that was an encore after the Suomi group.

Miss Anderson will undoubtedly give many more concerts this season, and there will be opportunity for extended comment on her resources. The reticent accompaniments of Kosti Vehanen must not be overlooked.

In the last four years, Europe has acclaimed this tall, handsome girl. It is time for her own country to honor her; for she bears gifts that are not to be feared. Born of poor parents in Philadelphia, Miss Anderson has made something of her natural endowment. If Joe Louis deserves to be an American hero for bowling over a lot of pushovers, then Marian Anderson has the right to at least a comparable standing. Handel, Schubert and Sibelius are not pushovers.

H. T.

Los Angeles Philharmonic Orchestra Plays American Music and Sibelius Work

Svedrofsky Conducts and Local Soloists Assist—Recitals of Interest Given

LOS ANGELES.—The Los Angeles Philharmonic Orchestra gave a tastefully chosen program January 5, under the able conductorship of Henry Svedrofsky. Anthony Linden, flutist, and Alfred Kastner, harpist, scored as soloists in the Mozart concerto for flute and harp, glorified chamber music wherein the reading ranged from passages of exquisite tenderness to moments of unfettered jollity. The exceptional artistry of both soloists made it a notable performance.

Svedrofsky gave a brilliant reading of Deems Taylor's delightful suite, Through the Looking Glass. The Garden of Flowers was an intriguing display of orchestral coloring, and the whimsical drollery of Jabberwocky given in an appropriately pseudo-serious manner. The contra-bassoon solo sent ripples of merriment over the audience, as it dropped to the lowest tones of the orchestra. The effect of whirring wings in Looking Glass Insects was admirably done, with its interpolated entomological shrillings and pipings. The jogging of The White Knight was most amusing, with its halts as the unfortunate equestrian fell from his steed.

Jackie Cooper read a few lines of Lewis Carroll before each movement, with better intention than delivery. He was obviously ill at ease on the concert platform, and his squirmings during the music might have been the "gyring and gimbling" of a "slithy tove." An appreciation of serious music is evidently no part of the training of movie children.

In the Sibelius first symphony, Svedrofsky carried the orchestra to imposing emotional heights, displaying a suitable spaciousness and noble breadth. The orchestra's virtuosity was shown to rare advantage in the virile *scherzo*, and the rhapsodic power of the *finale* developed to a heroic climax.

SONG RECITALS

Sidor Belarsky sang to a crowded music room in the Hotel Biltmore on January 5, his program largely of Russian songs, typically nationalistic in their stories of tragedy and sombre moods. His finely expressive bass voice has both nobility and power, the latter firmly sensed under even the most delicate of pianissimos in which he excels.

Among the many new songs of the program was Achron's Po En-Harod, holding a strange, wistful beauty; an art-song of considerable difficulty, it still held a poignancy usually attributed to a folk-song. Contemporary Russian composers were also represented in the persons of Kennemann, Davidenko and Pastshenko. A Kuban Song of the latter was typically Slavic, dealing with a Russian province, not Cuba. Max Rabinovitch officiated at the piano with his usual superb pianism and effective support at all times.

Marguerite Lamar Stearns was heard in some modern French songs at the Ambassador Hotel on January 5, musically illustrating the final lecture of Durward Grinstead's series. Two of the seldom heard Debussy Chansons de Bilitis were followed by excerpts from Massenet's Thais. Mme. Stearns displayed admirable artistry and polished musicianship, conveying the texts in flawless French.

The Government-sponsored symphony orchestra played under Modest Altschuler on January 3. Ervin Nyiregyhazi was piano soloist, winning enthusiastic acclaim for his dynamic pianist in a first performance of Cameron O'Day MacPherson's suite Deserted Garden. The work was interestingly and imaginatively written, showing considerable compositional promise, despite somewhat thick instrumental writing and some unevenness.

VIENNA CHOIR BOYS HEARD

The Vienna Choir Boys won prolonged plaudits in their concert at the Auditorium on January 7, their fresh young voices ringing out with enjoyable spirit. Superb training was manifest in the precision and clarity of their attacks and the finesse of their ensemble, for which credit is deserved by their musical director, Victor Gomboz, who conducted and also accompanied at the piano.

Their opening group was of *a cappella* music of the latter sixteenth century, the contrapuntal lines skillfully voiced. Mozart's one-act opera, Reconciliation was done in bright and gay costumes of the period. It was rather too sentimental for the boys, who have previously shown to better advantage in works that gave some scope to their comedy proclivities. The result was a slow tempo, though this may be partly attributed to many newcomers among the cast.

In their final group a particularly beautiful interpretation of the Brahms Lullaby was encored to repetition. Several Strauss items were well received, with the Blue Danube of course a favorite. The delicate Pizzicati Polka of Johann and Josef Strauss, was delightfully given. A well enunciated Dixie was skillfully conducted by one of the youths.

R. D. S.

ELEANORE WOODFORDE,

dramatic soprano of Los Angeles, has been soloist at the Beverly Hills Community Church for the past three years. She is re-engaged for a performance at Easter time of Handel's Messiah in El Paso, Tex., where she will sing with the same choral organization which featured her in December in the Hymn of Praise. Miss Woodforde has been taking character and singing roles in motion pictures during the past year. (Photo by Hemenway.)

RAMBLING AROUND

Harold Hurlbut, teacher of Hollywood, is a specialist in both the singing and speaking voice. Among the singers and actors who have been or are now guided in his studio are Eric Rhodes, Laura La Plante, Charles Farrell, Lois Moran, Dorothy Christy, Ann Dvorak, Leslie Fenton, Noel Francis, Edward Everett Horton, John Lytel, Norman Stuart, Margaret Dumont, Dorothy Studebaker, Dick Powell, Fritz de Bruin, Lloyd Staples, Tom Clarke, Regis Toomey, Lucien Littlefield, Noah Beery, Jr., Nick Foran, David Percy, Neyneen Farrell, Mildred Rogers, Phyllis Fraser, Marshall Wray and Ona Munson.

* * *

Michel Penha, formerly principal cellist with both the Philadelphia Symphony Orchestra under Leopold Stokowski, and with the San Francisco Orchestra under Alfred Hertz, appears as soloist January 30 with the Morning Choral Club at San Diego, Cal. Louis Bangert is the conductor. This is an organization of eighty-four women and now in its thirteenth year. Mrs. Bangert is the accompanist, and recently was made president of the San Diego branch of the California Music Teachers' Association.

* * *

Nelson Eddy appeared January 3 in a recital on the Amphion Artist Series, at the Savoy Theatre, San Diego, Cal. This was his third appearance there on this series.

* * *

The Pacific Institute of Music and Fine Arts announces Sunday evening concerts during January in addition to the regular Wednesday evening events. The Hancock Ensemble with Hollace Shaw, coloratura soprano, as guest artist appears in a miscellaneous program January 19, and Alec Compinsky, cellist, with the assistance of Sara Compinsky at the piano, gives a program of Brahms, Debussy and Rachmaninoff cello music on January 26. Radio broadcasts continue to be given five nights weekly from the institute over station KFAC of Los Angeles.

* * *

The Pasadena Symphony Orchestra (Reginald Bland, conductor) gave its fourth free concert of the current season on January 4 at the Pasadena Civic Auditorium. Alice Mitchell Plumlee, violinist of Westwood and winner of the Civic Orchestra Competition for violinists held last November, was the soloist and played the Mendelssohn concerto. Miss Plumlee is a pupil of Vera Barstow. The orchestra played the César Franck symphony in D minor and the overture to Rienzi in addition to the accompaniment for the violin concerto. Applications are now being received for the February competition for pianist, for an appearance with the orchestra this spring.

San Francisco Has Novel Attractions

Ted Shawn Dancers and Vienna Boys' Choir Are Welcomed—Symphony Heads Honored

SAN FRANCISCO, CAL.—Ted Shawn and his group of eight young American artist-athletes appeared in a program depicting modern dance art at the Memorial Opera House with Jess Meeker at the piano. The huge audience before whom they danced recognized their talent, receiving them with marked enthusiasm. All of the programmed numbers were of Mr. Shawn's own creation, showing him to be a choreographer of unquestionable ability. The grouping and dancing had pictorial effect and the performance of the young artists was highly artistic.

The Vienna Boys' Choir, conducted by Victor Gomboz, sang a program at the Memorial Opera House embracing church music, German songs, and a one-act opera in costume entitled Reconciliation by Mozart. The singing of this group never fails to give keen pleasure. In performance, the choir had spirit, attack, rhythm, telling accents and contrasts, and an unusual degree of beauty of tone.

With sonatas by Handel, Mozart and Brahms, William Wolski, violinist, and Alice Morini, pianist, concluded their series of three sonata recitals given at the home of Mrs. A. B. C. Dohrmann.

SYMPHONY HEADS HONORED AT BANQUET

Under the auspices of the women's branch of the Musicians' Club of San Francisco, a banquet was given at the Town Club in honor of Pierre Monteux, newly-chosen conductor of the San Francisco Symphony Orchestra, and Mrs. Monteux; Mrs. Leonora Wood Armsby, managing director of the orchestra, and Joseph S. Thompson, president of the Musical Association of San Francisco which maintains the San Francisco Symphony Orchestra.

At the recent annual meeting, Alfred Metzger, for many years editor of the Pacific Coast Musical Review, and one of the prominent figures in San Francisco's musical life, was elected president of the Musicians' Club. Other officers are R. J. Verney, vice-president; Julius Haug, secretary; Emil Hahl, treasurer; Harold Pracht and Charles M. Dennis, directors.

A course in rhythm and percussion accompaniment for dancers at the Ann Mundstock School, beginning in January, will be given by Henry Cowell.

C. H. A.

Gerard Carbonara, of Paramount studios, is now composing and scoring the music for The Trail of the Lonesome Pine starring Sylvia Sydney, Henry Fonda and Fred McMurray. Mr. Carbonara wrote the music for The Patriot in which Emil Jannings and Lewis Stone were starred when the first sound pictures were produced. He has written two operas, Armand and Nabal; the latter is based on Yoga philosophy.

* * *

Christmas Eve carolers in Hollywood were Jeanette MacDonald, Igor Gorin, Allan Jones, Arthur Rosenstein. The tour was arranged by Miss MacDonald and they visited the homes of Ralph Bellamy, W. S. Van Dyke, Gene Raymond and Grace Moore. At Miss Moore's home the tour ended at three o'clock on Christmas morning after some excellent records were made of the carolers. Kay Francis and Mr. and Mrs. Richard Barthelmess were also guests of Miss Moore and joined in the singing at her home.

* * *

Elinor Remick Warren, pianist and composer, has been engaged as accompanist by Grete Stueckgold, soprano, for a recital tour in California, New Mexico and Arizona during the month of January. She will also play groups of solo numbers.

* * *

Margaret Matzenauer takes the part of Mme. Pomponi in the Columbia picture in which she is working at the present time. This will be her motion picture debut in a Frank Capra production with Gary Cooper in the lead. It is tentatively titled Opera Hat.

* * *

Igor Gorin, baritone, of MGM studios, appears as guest artist for the second time with Grace Moore on the radio January 20.

C. D. K.

Harold Hurlbut — TEACHER OF VOICE. Teacher of DICK POWELL, ERIK RHODES AND OTHER STARS. *De Resske Exponent*. 2150 Beachwood Dr., Hollywood, Cal.

GLEN ERIKSON — BASS-BARITONE. *with* PARAMOUNT STUDIOS, Hollywood, Calif.

MARGARET ELLEN MacCONACHIE — STUDIOS. TEACHER OF VOICE. Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN — TEACHER OF VOICE. Coaching in Oratorio and Lieder Singing. Mus-Art Center. Phone Prospect 8474. Los Angeles, Calif.

JOY McARDEN — SOPRANO. de l'Opera, Paris. Opera, Oratorio, Concert. TEACHING. 117 Fremont Place, Los Angeles, Calif. WY 7163

LAURA SAUNDERS — SOPRANO. CONCERTS—OPERA. FOLKSONG RECITALS IN COSTUME. 5617 Hollywood Blvd. Hollywood, Calif.

ARTHUR ROSENSTEIN — ACCOMPANIST and COACH. Metro-Goldwyn-Mayer Studios, Culver City, Calif. Phone: Hillside 3758

EDOARDO SACERDOTE — VOICE SPECIALIST. OPERA — CONCERT. REPERTOIRE. 6054 Yucca St. Hollywood, Calif. Phone GL. 1285

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NEW YORK CONCERTS

JANUARY 6

Eugene List Considerable expectation was stirred by the first recital in New York of Eugene List, seventeen-year-old pianist, who won a contest last season to play the Shostakovitch piano concerto with the Philadelphia Orchestra, and a few weeks ago repeated the exploit with the New York Philharmonic forces. His recital, scheduled earlier in the season and postponed because of illness, took place in Town Hall on Monday afternoon before a capacity audience. The technical brilliance which had been exhibited in the concerto performance was again in evidence in the playing of this unassuming young man, a native of Los Angeles, who has studied with Mme. Olga Samaroff at the Philadelphia Conservatory and at the Juilliard School.

Seldom has a young pianist exhibited so fine a technical equipment, one which has been slowly matured. His is an almost perfect example of a balanced and ideally functioning keyboard mechanism—in which the problems of weight and relaxation have been solved in a manner to become second nature and with control of the musculature from shoulder to finger tip that results in a beautifully flexible *legato* and a remarkable ability to perform passage work and scales with airy fleetness, fluidity and delicacy. Besides, there was evident a highly developed dynamic scale, ranging through many nuances of light and shade.

The program was one well designed to show various facets of this equipment. It included the Bach-Liszt organ prelude and fugue in A minor; Beethoven's sonata, op. 10, No. 3; the Chopin Ballade in F major; five preludes, op. 34, by Shostakovitch; Debussy's Voiles and Feux d'Artifice; Scriabin's etude in D flat major, op. 8, No. 10; Rachmaninoff's prelude in G sharp minor, and the Liszt Rhapsody No. 6.

Mr. List's interpretative abilities will doubtless mature with greater experience and emotional growth. There is naturally progress to be made in conceptions of style, but many details, particularly in his deep plumbing of the tonal content in the *largo* of the Beethoven work, showed a musicianly grasp of unusual sort. He is inclined at present to concentrate on the mechanical features of a composition, and this is, of course, the primary concern of a young artist. There is reason to believe that Mr. List may take his place among the leading younger American pianists, if his interpretative growth is consonant with his formidable technical attainments. The huge audience was markedly enthusiastic and called for encores. It was, in short, one of the most promising debuts in a season that has seen many of them.

Philharmonic-Symphony Chamber Orchestra The third in a series of concerts illustrating Five Centuries of Chamber Music was given by the Philharmonic-Symphony Chamber Orchestra, under Hans Lange, in Town Hall, before a large audience. This list, devoted to the classical period of the eighteenth century, included four works which vividly traced the growth of the symphonic pattern. A Sinfonia for Grand Orchestra of Heinrich Joseph Riegel (1741-1799), a worthy who enjoyed a considerable reputation in the Paris of his day, revealed a typical score of the powdered wig period, lively, resourceful, with a fluent, if not especially distinguished melodic line. More wit, piquancy and personality were exhibited in a concerto for solo flute and strings by Luigi Boccherini, the versatile Italian composer best remembered for the gay minuet from one of his chamber works. John Amans played the solo passages in this number capably. The second half of the program brought to hearing a concerto for bassoon, two oboes, two horns and strings by Mozart, which offered many virtuosic opportunities for the gifted soloist, Benjamin Kohon. It is lesser Mozart, an "occasional" piece of clever mastery, despite a beguiling *andante* movement of much charm. The highest effect was wrought by Haydn's sprightly "Maria Theresia" Symphony (No. 48) in C major, which has an especially brilliant concluding section. Although the concert had a certain sameness of material, resulting from the strict conventions of the classic period, it was highly instructive as to the *clichés* of the day which the greater composers transcended. The playing throughout was of delightful virtuosity and effectiveness. Mr. Lange and the players reaped repeated evidences of their auditors' interest and appreciation.

JANUARY 7

London Madrigal Group The London Madrigal Group, consisting of seven singers, under the private conductorship of T. B. Lawrence, were heard at the Town Hall on January 7. They offer a program similar to that made familiar by The New English Singers and come highly recommended by musical authorities in England. Sitting around a long table, the ensemble presented in an informal manner madrigals by Weelkes, Wilbye, Byrd, Gibbons, Morley, and Mundy, some quaint carols by Holst and Grainger, folksongs by F. O. Morris, part songs by Charles Wood and some motets. The seven voices blend beautifully, and sensitive shading, repression of any vocal blasts of extreme sonorities (which is often featured by Russian groups) and musicianship are in evidence at all times. Sometimes one wished that they would forego some of the restraint in their voices in such numbers as Vaughan Williams' Wassail Song and Morley's Fire, Fire, for the sake of contrast and natural emotionalism. The atmosphere of delicacy and refinement reflected in everything they essayed, the projection of the various moods as contrasted in Byrd's Lullaby and Gray's humorous Market Day, kindled the enthusiasm of the large audience present.

New York Women's Symphony Orchestra Three major works made up the third concert of the season by the New York Women's Orchestra (Antonia Brico, conductor) in Carnegie Hall on this evening. Schubert's little-performed symphony No. 5 (B flat major), a composition of winning melodic grace and sunny geniality, with few of the sombre and dramatic moments which characterize his two major symphonies, was eminently well worth restoring. The conductor and women players seemed much at home in this charming music and made the most of its seductive dance rhythms and clear tonal structure.

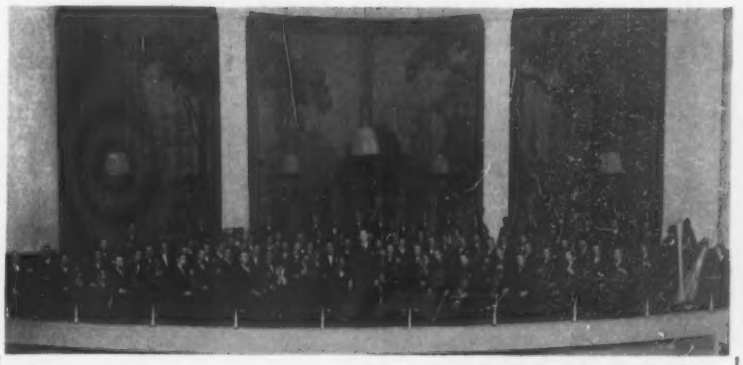
Truly ambitious was Miss Brico's decision to give Bach's concerto for three pianos and strings in which she played one of the clavier parts and conducted as well, the assisting artists being Phyllida Everingham and Mischa Meller. Not only were there important questions of ensemble involved, which were creditably surmounted; but leaders who can both direct and perform at the piano, while coordinating the various factors in the complicated score of such a work are unusually gifted with versatility. The assisting artists played with brilliancy. The resultant reading was one of spirit, and the richly chromatic *adagio* held particular tonal charm. There was a warm ovation for the three solo participants.

The concluding work was Dvorak's New World Symphony, the melodious measures of folk suggestion and richly effective orchestration winning their customary warm appreciation from the audience. There were numerous recalls for the conductor.

Jerome Swinford On Tuesday evening at Town Hall, Jerome Swinford, baritone, appeared in recital. Mr. Swinford began with Handel's Si tra i ceppi from Berenice followed by two English numbers by Robert Jones and Thomas Arne, Lieder of Schubert, Strauss and Schumann, a list of *canciones populares españoles* (de Falla) and a second group of English songs by Charles Ives and Frederic Hart. The two Hart works were first performances.

This baritone revealed much devotion in his interpretations; his effort to bring to his listeners the atmosphere and mood as set forth by the composers produced satisfactory results, but the vocal delivery was not always above criticism. Mr. Swinford's conscientious attention to the dramatic detail of his offerings tended to detract from the production of full and true tone, and a more careful attention to breath control might be

(*Continued on page 27*)



National Symphony Orchestra
OF WASHINGTON, D. C.

HANS KINDLER
CONDUCTOR

Underwood & Underwood photo

ACCLAIMED FROM ATLANTA, GA. TO QUEBEC, CANADA

BOSTON, MASSACHUSETTS

Transcript—A group that quite surprised Bostonians by its virtuosity. In sonority, technical facility, flexibility, and the various essential virtues approaches the standards of the best symphony orchestras in the world.

Christian Science Monitor—Remarkable results.

Post—Kindler is dynamic.

Herald—An excellent body of musicians.

ATLANTA, GEORGIA

Georgian—Hans Kindler recalled again and again was proof positive that the Atlanta audience was delighted with the National Symphony Orchestra.

Constitution—Hans Kindler is a distinctive personality, a master interpreter. The ovation Dr. Kindler and the National Symphony Orchestra received from the capacity house has been unequalled in Atlanta in many a moon.

HARTFORD, CONNECTICUT

Courant—The orchestra can be placed among the Country's first half dozen. There was everything to support the exceedingly enthusiastic reception given the National Symphony and Mr. Kindler.

Times—More than made good its high and interesting promise. Credit goes to an orchestra and a leader in whom there is no disappointment save only if they do not return to us again.

OTTAWA, CANADA

Journal—It is no exaggeration to say that no concert in recent years has so pleased local music lovers. Wave after wave of stormy applause.

Le Droit—One feels immediately that Hans Kindler is perhaps less classically correct than a Toscanini but that he is also more vibrant. Ovation started with endless applause and recalls.

Citizen—Curtain call after curtain call and an ovation was accorded the impressive Conductor of the National Symphony Orchestra, Dr. Hans Kindler.

QUEBEC, CANADA

Chronicle—Not since Toscanini appeared in Quebec, and according to some not even then has an audience in this city offered such acclaim to an orchestra as was given to Hans Kindler and the Washington Symphony Orchestra playing at the Capitol Theatre last evening.

Le Soleil—The ovations and the bravos literally rained. Kindler conducts his musicians in the masterworks they interpret with a limitless intensity and perfection. It is a long time since Quebec has had a similar artistic treat, and one which we hope will be repeated.

MEMPHIS, TENNESSEE

Commercial Appeal—One of the finest and most satisfying concerts in recent years.

Press-Scimitar—Spirit and talent of National Symphony win applause. Thousands hear Orchestra. An evening of exhilarating music.

The National Symphony Orchestra with Hans Kindler, Conductor, will enlarge the number of its concerts outside of Washington next season. Arrangements for these concerts are now being made. For dates and terms write at once to C. C. CAPPEL, Manager, Woodward Building, Washington, D. C.

Chicago Symphony Orchestra Presents Resident Cellist

Daniel Saidenberg Plays Schumann Concert with Stock Forces—Work by Rossetter Cole Premiered—Many Recitals Among Events of Early January

CHICAGO.—At the regular Thursday-Friday symphony concerts of January 9 and 10, Daniel Saidenberg, who holds the position of principal cellist in the orchestra, was the soloist. Mr. Saidenberg elected to play the Schumann A minor concerto which gives ample opportunity for the display of technical prowess. The concerto abounds in intricacies, all of which were easily surmounted by the talented young cellist. As in his former solo performances, Saidenberg disclosed the manifold qualities that have endeared him in the affections and respect of the *habitues* of these concerts and were it not that his tone is rather anemic as to color and volume, his playing would have left nothing to be desired. His interpretation is punctually correct, technically superb, yet his reading as a whole leaves one cold and unmoved. This reaction may be due to the performer's personal make-up which is reflected in his execution. We dislike those virtuosos of the bow whose contortions disturb the eye; neither do we relish instrumentalists who "play to the gallery," but we do not react to one who gives the impression of being phlegmatic. His approach to Schumann is romantic enough, but he could make the concerto sound more brilliant with more vivacity. We record, however, that at the conclusion of the concerto the audience manifested its pleasure buoyantly, recalling the soloist several times.

Dr. Stock's program included Dvorak's arrangement of the Brahms Hungarian Dances, Borodin's B minor symphony, the polka and fugue from Weinberger's Schwanda and the first performance of Rossetter Cole's suite from The Maypole Lovers. Rossetter Gleason Cole, an American by birth and a resident musician here, has on previous occasion been represented at these concerts. Judging from the excerpts from his opera, he has the gift for writing melodiously and harmoniously and after hearing the dance from the second act and the prelude, finale and Roger's Monologue from the first act one wishes to hear the entire opus, for the music is spirited and well woven.

MARION CLAIRE IN GREAT WALTZ

The Great Waltz, now playing at the Auditorium Theatre, has caught the fancy of Chicagoans. This is due in a large measure to the popularity of Marion Claire, who is being starred as Theresa.

RADIE BRITAIN'S COMPOSITIONS PROGRAMMED

The popularity of a composer is best attested by their works being programmed not only in the concert halls but also over "the air." Radie Britain, the American composer who after a stay in Germany where she studied with Dr. Albert Noelte, has made her residence in this city, had the honor of having her Drums of Africa sung by the Northerners from station WGN recently. The Northerners, Harry Walsh conductor, bring out excellent programs weekly and the manner in which they sang Miss Britain's atmospheric composition speaks volumes for the director as well as for themselves. Olga Kellenberger, one of Miss Britain's most talented students, had her lullaby, Die Kleine Mutter, sung by Alexander Corado at his recital here on January 5.

HENRY WEBER AND WGN

We are radio conscious and weekly spend our leisure time listening to musical broadcasts. Our favorite programs are those of the Philharmonic Orchestra of New York on Sunday afternoons, the Detroit Symphony Orchestra under Kolar and the General Motors hour in the evening, and the symphonette and symphony hours directed by Henry Weber, musical director of WGN. Other excellent musical programs produced in Chicago are the Northerners, the Carnation Contented Hour, the Edison Company Orchestra under Eastman and the popular concerts by the Chicago Symphony Orchestra under Frederick Stock. This latter series is doubly interesting this season as Henry Weber is commentator and his illuminating remarks reveal not only the excellent musician but the orator who knows how to articulate English so that every word is understandable.

ALEXANDER CORADO AT KIMBALL HALL

After hearing Alexander Corado's song recital programming German Lieder in Kimball Hall, on January 5, we would have to search far back in history to recall any bettern Lieder singer. Where Corado has come from, we do not know, but that he has not achieved international renown is one of those mysteries that are seldom solved by expert critics.

SONIA SHARNOVA AT TEMPLE EMANUEL

Sonia Sharnova, contralto of the Chicago Civic Opera Company, and Dorys Le Vene Seelig, pianist, gave a joint recital in Temple Emanuel on January 5. Miss Sharnova is as much at home on the concert platform as on the operatic stage and she made a palpable hit with the audience. Miss Seelig is a graduate of the Juilliard Foundation and a scholarship pupil of Josef Lhevinne.

CYRIL PITTS SINGS

Cyril Pitts, radio tenor, was heard in recital at the Studebaker Theatre on January 5 under the direction of Bertha Ott. Many radio singers, like Mr. Pitts, have "parlor voices," but hearing them "on the air" one thinks of them as possessing voluminous voices. Engineering manipulations and amplification have aided and abetted some of our singers who have fragile voices.

CHICAGO CONSERVATORY ENGAGES WILLIAM GREEN

Chicago Conservatory announces the engagement of William Green as a member of its department of voice placing and operatic training. Mr. Green sang in Europe for five years and toured with the San Carlo Opera Company, with which he sang leading tenor roles. He was artistic director of the Chicago Municipal Opera Company last summer where he produced operatic performances sponsored by the city of Chicago, and also sang leading roles. He teaches the Italian *bel canto* method of voice placement, derived from his long association with Professor Paula Guetta of Milan and Florence, Italy; with Dante Lari of Milan, and the late Maurice DeVries of Chicago. In addition to his private teaching at the conservatory, Mr. Green will conduct voice classes and groups for operatic training.

AMERICAN CONSERVATORY NOTES

Burton Lawrence, organ student of the conservatory, has been engaged as organist at the People's Church. His duties began on the first of January.

Evelyn Ham, contralto, student of Theodore Harrison, appeared as guest soloist with the Northerners over radio station WGN on January 6.

On December 20 the Oxford Piano Teachers' Guild held its regular meeting and a reception for Duncan McKenzie and Mrs. McKenzie in the studio of Gail Martin Haake. Mr. McKenzie, who has been touring the South, the Middle and Far West, and Western Canada in the interests of the Oxford Piano Course, addressed the group on the subject of class piano activities in the sections of the country covered in his itinerary.

Jeanne De Vanney, soprano, and Russell Pyle, tenor, were heard on the conservatory broadcast over WCFL on January 5.

James Griffen, violinist, student of Herbert Butler; Edmond Baldini, cellist, pupil of Hans Hess, and Leo Heim, pianist, from the Allen Spencer studio, were featured in a program of chamber music at the Lawson YMCA on New Year's Day.

Dorothy Baldwin presented her piano students in recital on January 5 in the Studio Theater.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The second of the special holiday programs by the junior department was given December 28 with the following teachers represented: Hilma Enander, Frances Frothingham, Alma Anderson, Eudora Harbers, Lauretta McInerney-O'Brien, Eva Shapiro, Myrtle Oglesbee, Hortense Kitsch, Myrtle Hahn, Jane Mars Waterman, Louis Dyson, Elizabeth Saviers Guerin and Mary Daniels. The Lois Dyson ensemble class also participated.

The regular weekly program of January 4 had as its guest soloist Louis Dvonch, violinist. Pupils of the following teachers appeared: Myrtle Hahn, Merle West, Marjorie Gillam, Dorothy Crost, and Lauretta McInerney O'Brien.

Werner Hager, from the studio of Nelli Gardini, sang at the Fourth Presbyterian Church on January 5. Louisa Hoe, soprano and Bessie Brown, contralto, sang for the annual dinner of the Masons at the Oriental Consistory recently. Miss Brown will do the contralto role in the opera Schwanda to be given at the University of Chicago in April.

Victor Barth, pupil of Berenice Jacobson, played for the Rogers Park Woman's Club and for the Junior Hadassah late in November.

Hilda Ohlin, soprano from the studio of Graham Reed, sang at the meeting of the National Theater Conference at the Stevens Hotel on December 29. Jean Pilon was at the piano.

RENÉ DEVRIES.

LEA LUBOSHUTZ
will give her New York recital of this season in Carnegie Hall, New York, January 24.

Duluth Orchestra and Chorus Feature Lambert's Rio Grande in Local Premiere

Minneapolis Pianist Heard as Assisting Artist Under Baton of Paul Lemay in Third Program of Season

DULUTH, MINN.—With Ramona Gerhard of Minneapolis assisting as pianist, the Duluth Civic Symphony orchestra gave its third concert of the season in the Armory on January 8, with Paul Lemay conducting. Miss Gerhard played in Constant Lambert's Rio Grande, built around Sacheverell Sitwell's poem, with the orchestra and the symphony chorus of 250 voices. Early in the last season she played Rhapsody in Blue (Gershwin) with the orchestra and her success was such that the plans for this season called for her appearance in another modern composition. She played the complicated work with a fine decision and sensitive perception, and the orchestra acquitted itself well with its portion of the difficult composition. The chorus, which has progressed considerably under Mr. Lemay's guidance, was making its first appearance for this season, and met the widely varying demands upon it with success.

Opening the program was Bach's passacaglia and fugue in C minor, the transcription made for the Minneapolis Symphony Orchestra by Herman Boessenroth, trumpeter and librarian. The tone quality was splendid, the direction tasteful and the appreciation encouraging.

Beethoven's fifth symphony completed the first half of the program. This favorite held the audience more closely than anything else on the program. The balancing of the sections was good and the musicians played with a smoothness and assurance that won new friends for the orchestra. As a beginning for the second half came the Polovetzian Dances from Prince Igor (Borodin) with chorus and orchestra, followed by Richard Strauss' Morgen in the arrangement by A. Walter Kramer, sung by the women of the chorus. Finlandia (Sibelius) arranged for orchestra and chorus by Prof. Martti Nisonen, proved as stirring and memorable as the original orchestral version, an old favorite here.

As encores Miss Gerhard played Chopin's etude in C sharp minor and a transcription of Be Contented, O My Soul (Bach), revealing a gift for older works different from the modern composition in which she had been heard earlier.

OLD HARP SINGERS APPEAR

Last month the Matinee Musicale brought The Old Harp Singers of Nashville to the city. Their concert in the First Methodist church introduced a group of eight voices in a wide selection of native music, "pious and worldly." The ensemble included Justine Tigert and Glenn Carroll, sopranos; Arlene Richardson and Mary Dennis, altos; Robert Dowden and James McGlothlin, tenors and E. J. Gatwood and Wayne Barker, basses. Mr. Gatwood is the musical director. George Pullen Jackson, folklore adviser, was here with the group, speaking briefly on their ambition to help the country to appreciate and realize the beauty of these old songs. The worldly tunes were better liked; On Springfield Mountain, Poor Wayfaring Stranger and Soldier Won't You Marry Me winning unusual favor. The second part of the program was given in Colonial costume.

OTHER PROGRAMS

Members of the Matinee Musicale gave a community Christmas music program at the First Methodist church which was much enjoyed.

The Range Symphony Orchestra directed by Luigi Lombardi is giving its usual series of concerts in communities of Northeastern Minnesota. The Duluth concert included the overture to Midsummer Night's Dream (Mendelssohn), Unfinished Symphony (Schubert), Les Preludes (Liszt) and Espana Rhapsody (Chabrier). Walter Mallory, Minneapolis tenor, was the soloist. The concert delighted a large audience at the Shrine auditorium.

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METROPOLITAN OPERA

CARMEN, JANUARY 6

Another sold-out house heard a spirited performance of the popular Bizet opera on Monday evening. The cast was the same as formerly with the exception of Charles Kullmann as Don Jose.

Upon the occasion of Rosa Ponselle's premier performance of the cigarette girl the eminent singer was indisposed and had been unable because of illness to attend final rehearsals. This was her second performance and Miss Ponselle, in excellent voice, sang with her accustomed finesse and interpreted the part in strict adherence to the traditional delineation of the part. There were no rhythmic alterations of the music which she sang, and her warm tones aroused enthusiastic response from the packed audience. Miss Ponselle had many curtain calls and her hearers were completely captivated by her sincere presentation of the most complex character of operatic literature.

Charles Kullmann made a handsome Don Jose and sang with greater freedom than in Faust. He is decidedly an addition to Mr. Johnson's forces. Ezio Pinza acted well and Hilda Burke made an appealing Micaela. Seldom have there been a better Frasquita and Mercedes than supplied by Thelma Votipka and Helen Oelheim. Their voices blended finely and they sang with effectiveness. Others in the cast included Angelo Bada, Marek Windheim, Louis D'Angelo and George Cehanovsky. The ballet scored in the last act. Hasselmans was again at the conductor's stand.

MADAM BUTTERFLY, JANUARY 8

The season's second performance of Puccini's Madam Butterfly took place on Wednesday evening, with the same principals as at the first presentation. Susanne Fisher, in the title role, repeated her initial success. Ina Bourskaya was an effective Suzuki, and Thelma Votipka made much of the brief passages assigned to Kate Pinkerton. For the masculine contingent, Frederick Jagel sang as Pinkerton, and Richard Bonelli displayed his rich and sonorous tones as the Consul. Max Altglass was appropriately villainous as Goro. Lesser roles were capably assumed by Giordano Paltrinieri, Louis D'Angelo, Mario Gili and George Cehanovsky. The excellent conductor was Ettore Panizza.

RIGOLETTO, JANUARY 9

With Lawrence Tibbett again singing the title role in masterly fashion, the second performance of Rigoletto also took on exceptional interest because of the assignment of Gilda to Josephine Antoine and Charles Kullmann's first appearance here as the Duke. Miss Antoine, encompassing with poise and charm what must have been a difficult assignment for so young a singer, showed dependable vocal training and musicianship. Her *Caro Nome* was sung with fresh, appealing voice and the difficult *fioriture* securely surmounted. Further experience in stage tradition and repetition of roles will no doubt give greater spontaneity to her performances.

Mr. Kullmann embodied an ideal figure as the amorous young Duke. The lyrical beauty of his voice emerged superbly, especially in the final act, and the ease and genuineness of his acting created a romantic illusion that seldom is so potent in this role. Mr. Tibbett's Rigoletto was sung throughout with beautiful vocal quality and with an attention to dramatic detail that included many original features, such as the sychronizing of his movements to the rhythms of the music. A gripping impersonation, that stresses pathos rather than repulsiveness in the deformed jester.

The remainder of the cast was the same as at the first performance, and included Helen Oelheim's opulent-voiced Maddalena; Alfredo Gandolfi's tragic and powerful Monterone; and Virgilio Lazzari's sinister Sparafucile. Others heard were Thelma Votipka (Giovanna), Charlotte Symons (The Countess), George Cehanovsky (Marullo), Giordano Paltrinieri (Borsa), Hubert Raidich (Ceprano), and Paolina Tomisani (Page). Ettore Panizza conducted a sympathetic orchestral reading and the chorus sang competently. There were many curtain calls for the principals, with several solo ones for Miss Antoine.

MANON, JANUARY 10

Particular public interest in the first presentation of Manon this season was centered upon Joseph Bentonelli, the young American tenor who received his Metropolitan audition on Tuesday, had a hurry call from Edward Johnson on Wednesday that he might sing Des Grieux in place of the indisposed Richard Crooks, and made his debut on Friday at this performance.

Mr. Bentonelli justified the management's quick decision in admirable fashion. He is a finished actor and offered a characterization that was completely convincing. Because of his experience in European opera houses of the first rank and his association with the Chicago City Opera company this season, he was entirely at home in the role. And because of the vocal teachings of his eminent instructors Jean de Reszke, Oscar Saenger, Herbert Witherspoon and his present *maestro*, Enrico Rosati, Mr. Bentonelli's full tenor voice is well-placed and developed excellently. He sang Des Grieux with finesse of style and tonal security. His voice has both power and beauty. After the Dream aria he was accorded well deserved applause and following the aria Ah, fuyez, a long ovation from the packed audience threatened to interrupt the performance completely. Certainly Mr. Bentonelli is a splendid addition to the Metropolitan roster and a credit to the American wing, and his future appearances will be awaited with interest.

Lucrezia Bori was the magnificent Manon. Her delineation of the pleasure-loving *cocotte* is one of her finest interpretations, and the manner in which she presents the gradual character changes of the heroine shows her amazing skill as an actress. Vocally brilliant at this performance and singing with stylistic perfection she was applauded and cheered at every possible moment by her enthusiastic listeners.

ENRICO ROSATI,
with whom Joseph Bentonelli, the new Metropolitan Opera tenor, has been studying in New York for over a year. Mr. Bentonelli is one of several prominent artists, including Rose Tentoni and Gigli, who are artist-pupils of Maestro Rosati.

Richard Bonelli, essaying the part of Lescaut, sang with warm and luscious tone. His conception of the blustering cousin of Manon has just that degree of broad comedy that gives the character life. Chase Baromeo was excellent as Count Des Grieux. He sang with impeccable tone and enunciation. The remaining members of the large cast, Helen Gleason, Charlotte Symons, Irra Petina, Angelo Bada, George Cehanovsky, Louis D'Angelo, Max Altglass, Arnold Gabor and Cina Gola were effective. Louis Hasselmans conducted the production from the orchestra pit in a way that showed authority but little consciousness of the inherent beauties of the Massenet score.

(Continued on page 33)

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GRAND OPERA, Reims
THE OPERA HOUSES of Rome, Milan, Turin, Florence (Italy)
GRAND OPERA, Lille
THEATRE OF THE ARTS, Rouen
GRAND OPERA ASSN., San Francisco and Los Angeles
CHICAGO CITY OPERA, 1935

Photo by G. L. Manuel Freres, Paris
IN CARMEN

REPERTOIRE

French:
Manon, Werther, Louise
Carmen, The Tales of Hoffmann,
La Tosca — Faust — Paillasse
Lakmé — Romeo and Juliette
La Boheme, Rigoletto,
La Navarraise

German:
Tannhauser, Lohengrin, La Tosca
Salome (Strauss)

Italian:
La Gioconda, La Traviata
Lucia di Lammermoor, Faust,
Rigoletto, Tosca, La Boheme,
Butterfly, Pagliacci, Cavalleria
Rusticana, Aida, Mefistofeles
Manon (Puccini), Adr. Lecouvrer,
Andrea Chenier

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"His tenor tone of lovely quality has intelligent and charmful employment. In figure and bearing he left nothing to be desired."—*Leonard Liebling, New York American, Dec.* 17, 1935.

"The monologue was delivered in a manner so eloquent that it revealed unmistakably the strides he has made as a singing actor; phrase by phrase he built the trying scene to a close of exquisite meaning and beauty."—*Henriette Weber, New York Journal, Dec.* 17, 1935.

THE NEW YORK TIMES
DECEMBER 17, 1935.

By OLIN DOWNES.

Mr. Crooks astonished those who had long been his admirers by the simplicity and distinction of the figure he made on the stage, and by the same simplicity and warm feeling that he revealed as a singer. Here was not a moment of falseness or exaggeration, only complete sincerity, and the methods of an artist wholly intent upon the communication of feeling and character.

We have more than once had occasion to admire the art of many Alfredos who have appeared on this and other stages. It is a long time since we have seen an Alfredo who was a human being, and not the mere possessor of a voice of more or less beauty, and a greater or lesser degree of vocal skill, such as the thing which occasioned the famous remark of von Bülow, that a tenor was not a voice but a disease. Mr. Crooks was last night an admirable artist, and one who showed far more aptitude for acting and for effect as a figure on the stage than in any previous part of his that we remember, and who expressed genuine and believable emotion.

"Crooks deserved particular praise for his diction. He must be warmly commended for his careful and unshirking efforts."—*Pitts Sanborn, New York World-Telegram, Dec.* 17, 1935.

TO CROOKS

FELL THE UNPRECEDENTED HONOR OF OPENING THE METROPOLITAN OPERA COMPANY SEASON IN NEW YORK IN "LA TRAVIATA" ON DECEMBER 16 AND IN PHILADELPHIA IN "LA TOSCA" ON DECEMBER 17

"Crooks' beautiful voice was at its best. Dramatically he conveyed excellently the tragedy of the rôle."—*Samuel Laciar, Philadelphia Public Ledger, Dec.* 18, 1935.

"Throughout the evening he sang with absolute accuracy of intonation and captivating tone quality and his acting was quite in key with the rôle."—*Linton Martin, Philadelphia Inquirer, Dec.* 18, 1935.

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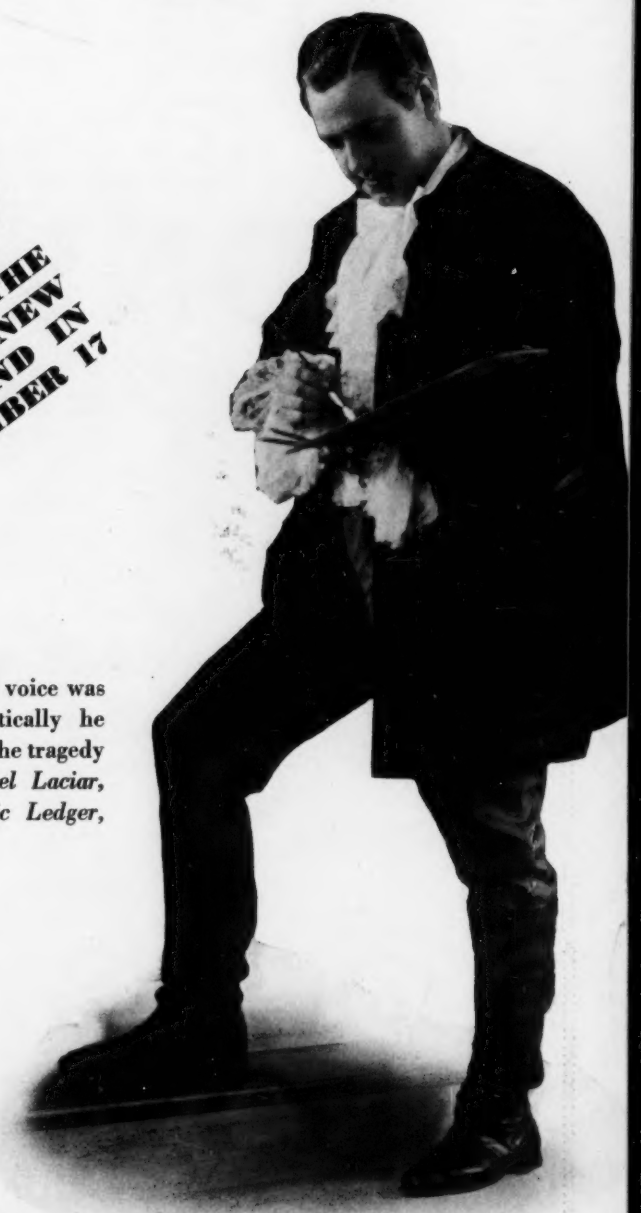

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"Captivates Audience"—*Columbus Citizen*
"Thrills Audience of 2,000 Persons"—*Edmonton Journal*
"Delights Massed Audience"—*Calgary Herald*
"Reveals Rare Qualities"—*Winnipeg Free Press*
"Big Audience Hears Famous Artist"—*Peoria Journal*
"Charms Throng—Thrills"—*Elizabeth Journal*
"Feature of Symphony Concert"—*Detroit Times*
"Recital Memorable"—*Chicago Herald and Examiner*

"The recital of songs which Crooks gave was a most admirable one in the fullest sense of the term. He displayed a consistent excellence of vocalization, a mastery of style and a musical awareness and sensitiveness which we had not noted before in such full flowering."—*Columbus Dispatch, Oct.* 2, 1935.

"Few artists have come to this city and won such a complete, overwhelming triumph as did Crooks. Every seat in the auditorium was filled and extra seats were placed upon the stage. And then hundreds were turned away, envying the 2,000 who jammed the theater. Truly the phrase 'golden voiced tenor' has been misused, and has become stereotyped and a platitude. But here is a golden voice if there ever was."—*Edmonton Bulletin, Oct.* 8, 1935.

"The coming of Crooks to a packed audience was a significant event. Everyone settled down to an evening of genuine enjoyment. It is a pleasure to record that he measured up in all respects to what was expected of him, his voice becoming more mellow, pliable and sympathetic as he rose to every climax of emotion required."—*Calgary Daily Herald, Oct.* 10, 1935.

"Crooks revealed those qualities of vocal technique and interpretation that have given him a first-ranking place among American tenors. He has a power of characterization that immediately establishes the mood and makes a complete tone picture of everything that he touches. The voice in itself is one of great beauty."—*Winnipeg Free Press, Oct.* 15, 1935.

"A capacity audience greeted Crooks. At the beginning and throughout the course of the concert the audience welcomed him with unmistakable enthusiasm. At the concert's conclusion they parted from him with the greatest reluctance for they felt as though it had been the most delightful and enjoyable musical evening they had experienced in many a day."—*Peoria Journal-Transcript, Oct.* 23, 1935.

"Crooks has a voice which for sheer beauty cannot be matched among American tenors and which he uses with intelligence. Then, too, his gift for beauty of phrasing and his admirable diction in all languages make his art and his appearance a complete joy. The audience was enthusiastically appreciative of his delightful singing and demanded more encores than he could give."—*Chicago American, Nov.* 23, 1935.

"By the variety of his selections Crooks demonstrated his supremacy in songs in the classic style, as well as of modern lieder; and also showed himself fully at home in the most taxing operatic arias."—*Elizabeth Journal, Nov.* 1, 1935.

"Crooks stopped the show, taking countless bows. It was, in total, a great deal of handsome and discreetly varied song, considerably more, in both bulk and variety, than a visiting vocalist often sings with the orchestra. He has never given a Detroit audience greater pleasure."—*Detroit News, Nov.* 8, 1935.

"Crooks sang beautifully and excitingly. He proffers smooth golden tones. He submits his new powers to the rigorous discipline of commendable purposes with results that are as musical as they are exhilarating. His impeccable diction gave his words every chance. In each of his contrasting groups he was equally masterful."—*Dallas News, Nov.* 16, 1935.

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NEW YORK JANUARY 18, 1936 No. 2882

Not a week has passed as yet
Which doesn't bring some debuts at the Met.

—o—

The race of mezzo-contraltos seems to be becoming extinct. Maybe some philanthropist should build a preserve for them.

—o—

A "phantom of the opera" is said to be injecting static into the Metropolitan Opera broadcasts. Perhaps the wraith of one of the old-timers mourning over the present state of *bel canto?*

—o—

Ravel's Bolero was played by an orchestra including lawn mowers, typewriters, rattling dishes and a revolver at a recent dinner in New York This ought to give some new ideas to the ultra-modernists.

—o—

The Native Article

Things are looking up for the American vocalist. The new regime at the Metropolitan seems to be positively going out of its way to engage native artists. There have been some times in the past when the venerable institution seemed to be leaning the other way. The saying used to be attributed to Signor Gatti-Casazza that an opera house is known by the eminent personages who had knocked at its doors in vain. This may or may not have been the policy of the opera temple in the past, but certainly it is known that some exceedingly mature, and perhaps over-ripe, artists in many parts of the world conducted devious and ingenious campaigns over many a decade to secure a contract there.

Nowadays, youth seems to be having its innings. One is favorably impressed at some of the performances by the number of youthful and attractive faces—and figures—to be seen on the Metropolitan stage. It would doubtless be a foolish policy to choose singers solely on the ground of pulchritude—although that method has not been unknown on many of the world's superior lyric stages. There is now in particular a growing number of young native tenors at the Metropolitan, and it seems that the soprano roster of *genus Americanus* is also increasing rapidly. This is decidedly a good thing, if only that the august doors of the operatic *sanctum sactissimum* shall open a little more readily on their creaking hinges.

Of course, it should reasonably be expected that even native artists prove themselves, and it would be rather unjust to many excellent singers outside the walls of this theatre if they too should not have a chance to compete for entrance. The latest plan, to sponsor a series of auditions of these applicants which are broadcast to the public through the radio, is enough of a novelty to attract much attention. It is a typically American development, and perhaps not without its publicity angle, but on the whole this shedding of light on the formerly mysterious process of hearing and engaging talent will do much to encourage native artists.

Whereas in the past it sometimes took years of arduous apprenticeship in battering one's way through provincial opera houses to reach the Metropolitan, it now appears that the process has been much speeded up. Only the other day a young American tenor, with experience abroad and in another city of the United States, was engaged for leading Metropolitan roles two days after his audition. This, of course, was an exceptional case. The artist in question had a good equipment, stage experience and a personable exterior, and the lucky chance arrived when another leading tenor was ill and the role in question was not in the repertoire of any other who was available.

The "local boy makes good" phase of this remarkable success saga will no doubt appeal to the warm-hearted throughout the country. And it will be a good thing if such an occurrence heartens some worthy aspirant to fame who has never had so excellent a "break." But it is well to remember that a long and successful operatic career can only be achieved after a careful and arduous training, unless one is a phenomenal darling of gods, superbly endowed with unusual gifts. It can be said frankly that few of the artists who have reached the pinnacle belong altogether to this ideal category. Most of them have tussled with many obstacles before they attained the goal of charming world audiences. And it is fortunate for them that this was true. For only the stout-hearted and strong of breath can endure the severe strain of the operatic life for any extended period.

—o—

Vexed Matters in Beethoven

The publication in America of Artur Schnabel's edition of Beethoven's thirty-two piano sonatas recently brought up again the question of details of interpretation. The fact that the editor in this case is one of the outstanding Beethoven sonata players of the day naturally has caused his edition to be scanned with much interest for possible clues to his own illuminating performances.

Stephen Somervell, in a discerning review published in The Christian Science Monitor (Boston), points out that there are inconsistencies in the various editions of Beethoven, beginning with the 1822 version of Haslinger, as to the phrasing of many disputed passages. These center about the use of the phrasing sign or slur. Most editions have employed this marking, Mr. Somervell says, "only over legato or semi-legato passages, so that, except in such passages, the indication of the music's 'punctuation'—its grammatical structure and subdivision—whose comprehension is the most important requirement for intelligent performance, becomes impossible." To obviate the possibility that these signs, when indicating legato treatment, might be confused with simple markings for phrasing, he commends the practice adopted in a recent edition of Harold Craxton, published in London with annotations by Sir Donald Francis Tovey. This, he says, has "simply and usefully overcome the difficulty of the dual function of the slur by using two sets—one to distinguish between legato and non-legato, and another to indicate very fully and correctly the phrase sequence."

Another difficulty in Beethoven interpretation—that the composer has indicated few details of pedalling—also constitutes a challenge to the modern editor of the sonatas. In this connection, the writer commends the editions of Sacella and Craxton which, he asserts, employ "a new and more precise, though simple means of indicating the exact moment of depression and release, so as to avoid the objectionable blurring of tones to which abuse [of the pedal] gives rise." The Schnabel edition, "with its specially devised fingering intended to reduce the need for the sustaining pedal, will be found instructive, and a salutary, if extreme corrective for the common vice of over-pedalling."

Tribute is paid to Schnabel's work as a guide to the student "in the completeness, informed with the taste of a rare artist and the critical acumen of a scholar," with which he has "supplemented Beethoven's definite but broadly and sometimes sketchily marked dynamic inflections. Nuances and gradations of tone have been filled in with imagination and insight, according to the lyric or dramatic needs of the music, but without making the not uncommon error of smoothing out and destroying the characteristically Beethovenian qualities of abruptness and dramatic surprise, where these are apparently intended by the composer."

The contribution of Schnabel on the concert platform in rescuing these works from the slightly musty academic limbo in which they have sometimes been allowed to stifle is one of the greatest services performed by any contemporary artist. It is not too much to say that thousands have gained a new conception of the graciousness and humanity of Beethoven's major pianistic creations through the enlightened readings which he has given to these mighty scores.

VARIATIONS

By Leonard Liebling

Almost historically true is this copyrighted sketch done at the Lambs' Gambol, Sunday evening, January 12:

"LACRIMOSA"

Characters:
Wolfgang Amadeus Mozart, aged thirty-four.
Constanza, his wife.
Hansi, pupil of Mozart.
Suessmayer, tenor.
Schack, tenor.
Hofer, baritone.
Gerl, basso.
} Musician friends of Mozart.

Place—Vienna.
Time—1791.

(Scene—A small, poorly-furnished room in much disorder. Pictures on the walls. A cupboard, table, chairs. A bureau, with medicine bottles, etc. Two doors, R. and L., leading to bedroom and street. Remains of a meal on table. Small piece of cake on plate. Small wine carafe, about half full. Harpsichord, L., stands out prominently.)

(Discovered, Mozart, asleep, sitting in pillowed invalid-chair. It has broad arms on which it is possible for him to write. His right hand is holding a quill and resting over a piece of music manuscript. Other mss. scattered around the chair, on the floor. At the harpsichord is Hansi, boy of about twelve. He is playing the duet from Don Giovanni.)

(Enter Constanza)

Constanza

(slightly younger than Mozart, plainly but neatly dressed. She crosses to Mozart, and in passing Hansi, pats him on the head)

Very pretty, Hansi, very pretty. You are improving. Soon you will be playing a concerto. (reaches Mozart) Won't he, Wolfie, dear? (bends over Mozart. Sees that he is sleeping. Crosses hurriedly to Hansi, puts her hands over his, and makes him stop playing.) Sh! Sh! The *Meister* is asleep. We mustn't disturb him. He is very tired. There's a piece of cake for you on the table, with lots of cinnamon. You keep still as a mouse or I'll send you right home. (picks up the mss. lying on floor) (Hansi takes cake from table, and in passing Mozart, kneels and kisses his hand, which is hanging over edge of chair. Hansi seats himself at harpsichord and munches cake, watching Mozart and Constanza.)

Constanza

(has collected the mss. and starts to place them carefully under M.'s hand; kisses him on the forehead)

Mozart

(awakes)

Stanzi—darling. (takes her hand) Have I been asleep?

Constanza

Not long, my pet. You just dozed a moment. You've been working too hard.

Mozart

But I heard music—the duet from my Don Giovanni. I must have been dreaming. It's a nice melody, isn't it, Stanzi?

Constanza

One of your loveliest. . . . You weren't dreaming. It was little Hansi playing. You were giving him a lesson.

Mozart

(sees Hansi)

Of course—so I was. Go on, Hansi, play it again.

Constanza

No. The lesson is over for today. Hansi is going to finish his cake.

Mozart

But he'll tell his father that Mozart is a lazy

teacher—gives lessons while he's asleep.
(Hansi shakes his head in violent negative)

Constanza

You always give him more than his regular time, anyway.

Mozart

The boy has real talent.

Constanza

Maybe, but when you were only six, you were already playing in public, and composing and conducting.

Mozart

(smiles)
Yes, and I do not know to this day whether to scold or bless my dear father for putting me on show so early.

Constanza

He knew what we all know—there is only one Mozart.

Mozart

Sweetheart—you're a flatterer. (In pain puts his hand to his chest.)

Constanza

(anxiously)
What is it, beloved? Are you in pain?

Mozart

Here (taps chest) and here, too (puts hand to head). But it's nothing. Just tiredness, isn't it?

Constanza

That's all. Good heavens—I've forgotten to give you your medicine and Doctor Klosset told me you must have it every hour. (Pours dose into glass and hands it to Mozart.)

Mozart

(makes wry face)
I'll take it later.

Constanza

No—this minute.

Mozart

But it's bitter. I hate it.

Constanza

If you don't swallow it right away, I'm going to hold your nose and feed it to you with a spoon.

Mozart

All right (drinks at a gulp) Brrrr. Pfui. It's awful. It tastes like—death.

Constanza

(in terror)
Don't you dare say that. I won't have it. One doesn't joke about such matters.

Mozart

I was not joking, Stanzi. I think all the time that—

Constanza

(gently puts her hand over his mouth)
Doctor Klosset says that you're much better.

Mozart

He has a kind heart.

Constanza

He hasn't. He's a bear. That's why I believe him.

Mozart

(shakes his head)
I'm an awful trial to him—and to you too. Nothing but trouble for my Stanzi (pats her face). No money when I married you—and less now—only debts. Landlord, grocer, butcher—no new dress for you since last summer—you should have married a rich man.

Constanza

(proudly) I married a *great* man—and I adore him.

Mozart

Stanzi mine—I adore you too. (kisses her)

Constanza

It's all my fault that we have nothing. I'm extravagant, I'm a poor housekeeper, I'm a—

Mozart

(puts his hand over her mouth)
Now it's my turn. I won't listen. I love you as you are. You're my playfellow—and you're beautiful—and good. Much better than I am. You know, Stanzi, I haven't always been faithful to you.

Constanza

(startled)
What are you saying, Wolfie?

Mozart

(teasing)
No—I made love to another woman.

Constanza

When?

Mozart

It was at the Court in Vienna. The Empress Maria Theresa took me on her lap, and before she could say a word I kissed her—right on the mouth. But—I was only six years old.

Constanza

(relieved)
You wicked little man. Well, I'll forgive you this time.

Mozart

(in pain) Oh!

Constanza

(adjusting pillow, puts hand on his head)
You're exciting yourself. Your head is hot. It's all my fault. Doctor Klosset told me not to chatter so much.

Mozart

(seriously)
Stanzi—you foolish little bird—what will become of you—no money in the house—and when I die—

Constanza

(throws herself on his chest)
No—no—you mustn't—I won't listen—

Mozart

God does His will. He sent Count Walsegg to us, and the Count commissioned me to write this Requiem for fifty ducats. (slowly and meaningly) This morning, when I finished the Lacrymosa, I fell to weeping. I couldn't help it. I knew the truth. I am writing my own Requiem.

Constanza

It's sinful of you to talk like that. I won't let you. . . . Now you go on and work, and I'll make things tidy before your friends come. (does so during the ensuing dialogue)

Mozart

I want to have them sing the Lacrymosa. I must hear how it sounds. (writes on mss.) There's one high A here—I don't know—

Constanza

Suessmayer, Schack, Hofer, and Gerl—the whole quartet is coming.

Mozart

Ah, they are real friends. It is generous of them to sing my music for me when they are so busy with their own work. I want them to do the Lacrymosa. I must hear how it sounds. (writes on the mss.) This confounded high A— I don't know—I must try it. (starts to get up)

Constanza

(runs to him)
No—no getting up, the Doctor said—positively not.

Mozart

But I must get the Requiem finished. I've been paid for it.

Constanza

And little enough, too. We have only ten ducats left of the fifty.

Mozart

(again absorbed)
This passage, too, A flat, B natural— (writes)
(Knock at door.)

Constanza

(runs to door)
Oh, I'm so glad—come in, gentlemen. Wolfgang is expecting you.
(Enter Suessmayer, Schack, Hofer, Gerl, attired in long coats, wigs, stocks. All bow to Constanza, and greet Mozart. Take positions near the harpischord. Schack playfully pinches Hansi's ear.)

Gerl

Good evening, good evening. And how is our Mozart today?

Mozart

Fine—quite all right, my dear Gerl. It makes me better just to see you all—my best friends.

Suessmayer

(hands small package to Constanza)
A little something from the wife—just home sausage. Made today.

Schack

And here—a Strudel—freshly baked.

Constanza

Oh, thank you. You're too generous. Always bringing something.

Mozart

Stanzi—I'm surprised at you. You don't even offer any wine. The bottle—glasses—*presto, prestissimo.*

Constanza

(picks up bottle and, unseen by Mozart, shows the quartet that it is only half full)
Yes, yes, of course. Right away.

Gerl

None for Schack and me. We'd ruin our voices for the Opera tonight.

Suessmayer

And I've got to give two lessons after supper.

Hofer

I rehearse at church.

Mozart

(already absorbed in the mss.)
I think you'll like this new part—the Lacrymosa—I've just finished it.
(hands out parts)
Suessmayer—you do soprano. Schack, you're alto. Gerl—my favorite basso. Hofer, best baritone in the world—you're going to sing my Don Giovanni when they do it in Vienna—if they ever do.

Gerl

What do you mean? They *must* do it.

Suessmayer

The Emperor will command it.

Hofer

Everyone is talking about the great triumph Don Giovanni had in Prague last month.*

Schack

Your melodies are being played, and sung, and whistled all over town.

Mozart

(modestly)
It isn't a bad opera.

Gerl

It's your masterpiece. It will make you immortal.

Mozart

(as though to himself)
Maybe—and perhaps soon. . . . Hansi, here's your part. And mind you keep the tempo.
(Hansi takes the music)

Constanza

(to Gerl) I wish he hadn't gone to Prague—triumph or no triumph. That's where he got sick.

Mozart

How they cheered me when I went to the conductor's stand for the record act. My good Praguers—I shall always love them.

Gerl

Well, let's get to work. . . . (looks at music) Larghetto. Very slow, *meine Herren.*

Mozart

And very sad. Lacrymosa, you know. . . . Now—are you ready? (raises his hand to conduct)

Suessmayer

Do you think I can do this high A?

Mozart

You can do anything. Just close your eyes and sing it. Now then—attention. The time is twelve-eight—slowly (gives down beat, and the quartet sings, while Mozart conducts, stopping several times, looking at Constanza, who puts her apron to her eyes. After about twenty measures Mozart stops conducting. His hand sinks. He bursts into tears. Singing stops. The four look at Mozart in surprise.)

Mozart

I cannot stand it. I was right. I feel it. It is my end. I have written my own Requiem.

Constanza

(goes to him)
Wolfie, my darling. You must be calm, or I shall have to send them all away. (to quartet) It's just a morbid idea he has. Please go on. You are singing too beautifully. You made *me* cry too. It's the music that affects him.

Mozart

(shakes his head)
I know better than any of you. . . . I know. . . . All right. Let us go on.

Gerl

From here, gentlemen. (sings a few notes. The quartet resumes singing.)

Mozart

(conducting, but very feebly, with many stops. He droops. Toward the end of the Lacrymosa his head falls forward, and he slumps slightly in his chair. The quartet finishes. Suessmayer and Schack wipe their eyes.)

Constanza

Sh! Sh! Quiet. He's fallen asleep again. (hands them their hats.)

Gerl

(goes to Mozart during the foregoing. Takes his hand. Touches his forehead. Looks into his eyes. Panic stricken, he crosses to quartet, while Constanza is getting the last hat, and whispers to them. Hofer, who has put on his hat, removes it. Suessmayer falls to his knees and sobs.)

Constanza

(realizes in a flash, drops hat and rushes to Mozart. Looks at him. Moans. Falls on her knees at his feet. Breaks into weeping.)
No—no—oh God, no. Don't take him from me. Please, please, dear, good kind God—you mustn't. He's so young—so sweet—he's my child, my lover. I need him. He wanted to do so much more—his wonderful music. You *mustn't*, God, you *mustn't*. (looks again at Mozart) He's gone—gone away from me—forever.

Gerl

(gently) God has taken him, to let him *live* forever.
(All kneel, and cross themselves.)

Hofer

Requiescat in pace.
(Orchestra plays the finale of the Lacrymosa.)

Curtain

* Don Giovanni had its premiere at Prague in 1787, four years before Mozart's death. Vienna heard the work soon after Prague.

The first of my New Year's resolutions has been broken, thank Heaven, and the others should be disposed of easily within the next few days. Once again I shall be a happy, smug chap with all of my inhibitions unbuttoned.

It probably won't interest you but because I know you are always curious as to why I do the things I do do and what makes me the ass I am, I shall list a few of the more important resolutions I made when I fell below the rim of the largest cup proffered me on New Year's Eve. Here they are:

1. To be more of a scandal-monger than ever.

(My conscience has broken this one. I heard something tasty about a very, very prominent conductor yesterday which I dare not tell you. Of course, my kind heart really is responsible for not spreading the ruddy story about him. I'm not at all frightened to write it. Not a bit. But one never knows just how temperamental people will act. And I wouldn't want his indiscretion to be my valedictory.)

2. To crash more parties.

(I have a feeling that this one will die too. I've posed in all the uniforms that become me. Somehow being a plumber, painter or iceman demands intimacy—and reports on such events wouldn't interest you—now would they?)

I made some more resolutions. I know I did. For I'm certain that I adopted all the planks of all the parties. But, like the Democrats, I've forgotten what they were. Ah, well. . . .

* * *

After Josephine Antoine made her debut in Mignon at the Met the other afternoon, Mrs. Frederick Steinway asked a few of Jo's friends to tea at the Town Hall Club to celebrate the occasion. Jo came rushing in radiantly, flanked by her mama and her papa and a flying wedge of the Siamese managers, Larry Evans and Jack Salter. Before she had had a chance to catch her breath she was stopped at the first downy sofa by the interference of a brilliant team identified as the Ward Frenches, the Albert Stoessels, Leslie Adams, Mrs. Harold Vincent Milligan, Laura De Wald, Mrs. Herman Irion and a dozen others. Jo received the usual penalties of rapturous kisses and hugs and cheers. But no quarter was given by anyone and despite excited resistance on the part of the Siamese, Jo was borne safely over the goal line to the groaning tea table. When I left to make a run for home, scores of newcomers had joined the game.

* * *

Fred Bristol writes me that Gladys Axman and Bill Taylor emptied countless shakers in honor of Sophie Gallo last week. As he says in his pungent fashion, "Sophie, enthroned, was toasted continually by Rhea Silberta, Constance Hope, Fairfax Bergher, Helen Redington, the O'Tooles, Horace Johnson, Connie's mother (Mrs. Bernstein) et al. I burned my stomach badly on the last toast, for I was already overheated. However, I didn't get short-circuited, which I suppose, in this day and age, is unusual."

It wasn't necessary for Fred to write me. I was in the kitchen all the time, eating up the sandwiches and discussing "life" with Glady's pretty maid. I expect Gladys thought I might forget she was entertaining. I assure you, she is—and uproariously.

* * *

I had a swell time last week. Of course, you know Janos Scholz, the cellist of the Roth Quartet. Well, I like Janos but I'm none too careful what surreptitous joke I play on him. Therefore hearing that the four lads of that ensemble were about to throw a party to introduce Carlos Chavez, composer and the conductor of the Mexico City Symphony Orchestra, to Manhattanites at the Barbizon-Plaza, I figured schemes to crash the gate. Finally I hit on the plan to beard Janos when he was asleep in his hotel room, pump him full of knock-out drops to keep him unconscious for twelve hours and steal his clothes. Dressed in his exotic regalia I went to the party disguised as Janos Scholz and had a very merry time.

I saw many amusing people, including Elsie Joseph (whose birthday it was) and her husband, whom I mistook for the Deity. Circulating about the over-stuffed tea table, I discovered Rosina Lhevinne with the top button of her smart collar unfastened; Louise Behrens dispensing kisses; Virginia Castelle forcible feeding a chocolat éclair to Horace Johnson; Feri Roth and his blonde donna; Georges Barrere minus his tooting appendage; Arthur M. Abell and his wife, Vera Fonaroff, the Sandor Harmatis, Ferenc Molnar, Richard Copley, Jeno Antal, Harry Loeb and Mrs. Horace Britt.

I'm sorry I had to be rough on Janos, but what else was there for me to do? A newspaper reporter stops at nothing to get stories, and a columnist goes even further.

* * *

My mention of Mrs. Horace Britt reminds me that I heard a story about Horace and his cello the other day. It may not be new to you, but it was to me. So here goes.

Horace and his frau were in Paris, where he was to give a concert. The recital was in the evening and rather latish. So Horace told his wife that they'd better have dinner first and dress afterward. Dinner they ate and Horace went to his room to make himself devastating. Mrs. Britt also attired herself in her best and went down to the lobby to wait for Horace. Time sped on with winged feet and the hour of the recital rapidly approached. Mrs. Britt got more and more nervous when Horace didn't show up and finally she rushed upstairs to his room. There fast asleep in bed was Horace.

"Get up. Get up," she cried, shaking him. "You have a concert."

"*Mon Dieu!* I forget," murmured Horance, aroused from deep and pleasant dreams. "I take off my clothes. And when one removes the garments, it always means bed, *n'est-ce-pas?*"

"Oh, Mr. Mischakowsky, don't you think Palm Beach stimulates one's emotions to music?"

OBITUARY

S. L. Rothafel

S. L. Rothafel, known throughout the world as "Roxy," and for many years a leading figure in motion picture theatre and radio entertainment, died at his New York hotel apartment of a heart attack while asleep, on the morning of January 13. Mr. Rothafel was born in Stillwater, Minn., July 9, 1882, the son of a shoemaker, and his early education was simple. At twelve he moved with his parents to New York, where at fourteen he became a cash boy in a department store. He later enlisted in the U. S. Marine Corps, and was in China during the Boxer Rebellion. He for a time played professional baseball with the Northeast Pennsylvania League. While acting as a bartender for his father-in-law at Forest City, Pa., he first staged an entertainment in a dance hall at the back of a saloon. This he later turned into a motion picture theatre. Attracting the attention of B. F. Keith, he was hired to improve the movie portions of the programs on that magnate's theatre chain. Then he was engaged by Herman Fehr to manage a motion picture theatre in Milwaukee. In 1913 he came to New York to manage the Regent Theatre. His success in injecting new and spectacular methods into motion-picture theatre stage productions led him in quick succession to the management of the Rivoli, Rialto, Strand, Capitol and Roxy Theatres in New York, each in turn offering the most elaborate form of such entertainment then in existence. His introduction of a symphony orchestra of 100 players and a huge pipe organ into a film theatre created a sensation, as did also his magnificent scenic innovations and use of lighting to supplant the drop curtain. The climax of his career came when he was chosen as manager of the Radio City Music Hall when that $7,000,000 edifice was built by John D. Rockefeller, Jr., and opened with much ceremony in December, 1932, with a stage show consisting of a dozen feature acts. Although he continued to manage the Radio City theatres until January, 1934, Mr. Rothafel's original plan was much altered by other persons because of its prohibitive expense. He was for a time manager of the Mastbaum Theatre in Philadelphia, and also continued to appear on tour with his "Gang," a company of young vocalists and entertainers with whom he won national popularity first at the Roxy Theatre and then through broadcasts. He is survived by his wife, a son and a daughter.

Charles Henry Meltzer

Charles Henry Meltzer, former music critic and journalist, died on January 14. Mr. Meltzer was for many years music critic of the old New York Herald, and also served in this capacity with the New York American (fifteen years) and the New York World. He was the first city editor of the Paris Herald and was a well known special reporter. He spoke seven languages, and translated about thirty operas and was one of the sponsors of opera in English. His latest work is a translation of Eimre Madach's The Tragedy of Man, which won him a decoration from the Hungarian Government.

Mr. Meltzer was born eighty-three years ago near London. Among the achievements of his youth was the winning of an Oxford scholarship. After coming to America, he was instrumental in bringing Heinrich Conried to this country as manager of the Metropolitan Opera, and was closely associated with the Metropolitan organization during Conried's regime there.

Surviving Mr. Meltzer are a son, Harold Meltzer, and three daughters, Mrs. Alfred E. Barry, Mrs. Dorothy Romaine (at whose New York home he died) and Mrs. Jane Norris Bogle.

Arthur Hadley

SOMERVILLE, MASS.—Arthur Hadley, cellist, brother of Dr. Henry Hadley, composer and conductor, died at his home here on January 13. Mr. Hadley studied cello in Budapest. He was a pupil of David Popper. Returning to America, he became a cellist in the Boston Symphony Orchestra, where he remained for nine seasons. He then was called to San Francisco to be the solo cellist with the San Francisco Symphony Orchestra. For three years he was solo cellist with his organization when his brother was its conductor. He established in Boston a trio, consisting of himself and George Copeland, pianist, and Albert Stoessel, violinist. This group gave concerts for several seasons in Boston. He was a distinguished soloist and had an extensive career in the concert field.

At the time of his death Mr. Hadley was residing with his mother, who is eighty-eight years old, and who, with his brother, survives him. K. T.

Gina Viafora

Gina Ciaparelli Viafora, teacher of singing and former operatic artist, died at her home in New York on January 11. Mme. Viafora had been heard at the Metropolitan Opera between 1907 and 1910, her roles including that of Mimi in La Boheme (which she sang with Caruso and Scotti), Nedda in Pagliacci, Santuzza in Cavalleria Rusticana, Micaela in Carmen, Violetta in La Traviata, Leonora in Trovatore and the title roles in Manon Lescaut, Carmen, Tosca, Madam Butterfly and Iris. A native of Italy, Mme. Viafora had been educated in music at the Milan and Rome conservatories and with Mme. Falchi. Her debut took place in 1898 at the Teatro Costanzi in Rome, her introductory American appearance in Philadelphia in 1899. She taught at the Denver Conservatory, Denver, Col., until 1902, when she began three years of touring with the Eugene Cowles Opera Company. She married Gianni Viafora, illustrator and cartoonist, in 1899. He died in 1930.

Ada Soder-Hueck

Ada Soder-Hueck, prominent vocal teacher of New York, died on January 8 at the age of sixty-two. Mme. Soder-Hueck, a native of Amsterdam, Holland, was a dramatic contralto and had studied voice with Marianne Brandt of Vienna, whom Richard Wagner chose for the role of Kundry. She also studied piano, counterpoint and composition in Berlin. Mme. Soder-Hueck, who had made appearances in Vienna, gave up her operatic career for concert work following the death of her mother. She came to America, where soon after her arrival she appeared with the New York Symphony Orchestra under the baton of Walter Damrosch, and in 1904 she sang at the World's Fair in St. Louis. For the last twenty-five years Mme. Soder-Hueck had maintained a teaching studio in the Metropolitan Opera Building in New York. She was an exponent of the Garcia method, and has been described by Walter Damrosch as one of the country's outstanding teachers of voice. Those who studied with her include Caesar Nesi, Elsie Lovell Hankins, Rita Sebastian, Gladys Burns, Percy Buchanan, Walter Mills and others. She was the friend of many eminent musicians. Surviving is a son, Frederick Soder.

Guy D'Hardelot

LONDON.—Guy D'Hardelot, composer of songs, whose real name was Mrs. Helen Rhodes, died in this city on January 7. She was seventy-eight years old. Mrs. Rhodes went to New York in 1896 with Emma Calvé to play the accompaniments to her own songs. She became one of the distinguished circle which centered around the Metropolitan Opera House of that day, her friends including Ellen Terry, Sarah Bernhardt, Nellie Melba, Enrico Caruso and the two De Reszkes. Her songs include Because, A Vous, Little Boy Blue, The Perfect Flower, Dreams, Mignon and many others. A dramatic climax characteristic of her musical writing became known as the "d'Hardelot ending." R. P.

Theodore Metz

Theodore Metz, eighty-seven, composer of There'll Be a Hot Time in the Old Town Tonight and also associated with a subsequent familiar ditty, Ta-ra-ra-boom-de-ay, died in New York on January 12. He leaves only distant relatives. Mr. Metz's last public success was in October when he appeared at the Night of Stars benefit in Madison Square Garden, New York, before an audience of 20,000. Fellow professionals applauded him also last fall in a composers' program given on Pipe Night at the Players Club.

Mrs. Sarah W. Meadowcroft

MONMOUTH BEACH, N. J.—Mrs. Sarah W. Meadowcroft, wife of John Meadowcroft, died on January 5 at her home in Shorelands. Mrs. Meadowcroft was for many years the organist of the Third Baptist Church in Philadelphia. She was a native of Philadelphia, where she was born sixty-five years ago. Her first husband was the late James S. Dunlap. She leaves a son, Mason L. Dunlap. R. P.

Mrs. Jane Brown

Mrs. Jane Brown, mother of George Brown of the Columbia Concerts Corporation, died suddenly at her son's home in Malba-on-the-Sound, L. I., on December 25. Mrs. Brown was eighty-two years old. It was her custom to spend eight months of every year with Mr. Brown and summers at her own home in Nova Scotia.

Musicales

Ljungberg Sings for Verdi Club

Göta Ljungberg, soloist at the January 8 musicale of the Verdi Club, New York (Florence Foster Jenkins, founder-president), was warmly greeted for the third consecutive year. Beauty of high tones especially marked her singing. Elsa's aria from Lohengrin showed her at her best, and persuasive applauding led to Allerseelen (Strauss) as encore. Songs by Norwegian composers, especially Dans Visa (Körline) were sung with charm, and a final group included music by Sibelius, Ronald, Troyer and Warren. Conrad Forsberg was an able accompanist.

Romolu Ribera, Spanish violinist, played with characteritsic Southern temperament, making impression in Spanish pieces by Sarasate; Nathan Price played his accompaniments. Harriet B. W. Christie, president of the Women's Press Club, spoke briefly; Mme. Jenkins gave a program at this club in the afternoon, and sang again in the evening. F. W. R.

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National Opera Club Gives Spanish Program

Bernard Gabriel gave a talk on Music of Sunny Spain at the January 9 meeting of the National Opera Club, Waldorf-Astoria Hotel, New York, which was roundly applauded. Adelita Varela, Norma Bandiera, and Alfredo Romero, vocalists; Gertrude Tashma, dancer in costume; Vincent Sorey, violinist, and the Quartet Carnet, guitarists, collaborated in an interesting program. Rafaelo Diaz talked with fluency and humor. Señor Della Cruz Marin, Spanish consul-general, was among honor guests. F. W. R.

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Scriabin Circle Hears Color-Music

Faubion Bowers, director of the three Scriabin Circles in Oklahoma, was the center of interest in the January 4 meeting, held in the Bates-Heyman Studio, New York. Stokowski's recorded performance of Scriabin's Prometheus Symphony was given, with the obbligato of colors on the screen of the darkened room. Explaining that he invented the device producing the brilliant colors, projected by means of a keyboard of eleven notes, which he manipulated according to the original orchestral score, Dr. Bowers held absorbed attention. Preceding the performance he gave a talk of highly intellectual character on Color as Related to Music, citing examples. Katherine Heyman, founder of the circle, preceding this, introduced Josef Kratina, eminent Czechoslovakian sculptor, explaining that the circle was the recipient of a bust of Scriabin, the gift of the artist. Acceding to popular demand, after a short pause, the symphony was repeated. F. W. R.

* * *

Organists Hold Meeting

Over one hundred organists of Greater New York and vicinity, met in New York on December 30, for the annual gathering of the American Guild of Organists. Mr. Sammond conducted the assemblage in the singing of carols, Amy Ellerman singing a solo. Fifteen mixed voices constituted an excellent semi-chorus, which under Mr. Watkins' baton, sang some unusual works by Willan, Holst, and Clarence Dickinson's Is This the Way? Other features included a male quartet parody, leading of carols by Mark Andrews and magic tricks by Williston. F. W. R.

* * *

American Academy Begins Matinees

Daniel Frohman, at the first of this season's performances (fifty-second year) of the American Academy of Dramatic Arts, given at the Empire Theatre, New York, on a recent date, led the applause bestowed on leading young actors. Scheduled were The Lake (Act I) and Rebound (comedy), Strelsa Leeds of New York shining prominently in the first-named.

Emily Davie (Tuxedo Park), Roger Converse, Chauncey Brown and Barry Prowd deserve mention as well. In Rebound one noted the excellence of Lorna Stuart (Princeton, N. J.), as well as prominence of Brant Gorman, Elizabeth Childs and Lawrence Forsythe. The plays had been well prepared and the audience was attentive throughout, with applause marking their appreciation of excellent presentations. There are registered sixteen students from New York City this year, with others from such distant points as Texas and California. F. W. R.

* * *

Westlake Fortnightly Musicales Resumed

A unique program was performed for a capacity audience at Aeolian Hall, New York, on January 8, on the occasion of the resumption of Dr. A. Verne Westlake's Fortnightly Musicales. A program of Christmas music, previously given by a chorus at Grand Central Terminal on Christmas Eve, was repeated by a group of nine singers, who sang classic chorales by Bach and Praetorious, and modern festive works by Shelley, Dickinson, Whitmer, Woodman, Gerpoul and Stevenson. Soloists included Dolly Dutton, and the entire ensemble was under the direction of Mary Lee Read, who was at the piano. The singers made a fine impression, showing the discipline and ability of Miss Read as director. Ena Engstrom, pianist (Westlake Studios), played the Beethoven concerto in G, displaying a facile technic, brilliantly employed, with which she brought much meaning to the interpretation of this notable work. Recalls followed. Herbert Speakerman, a baritone of rich and resonant voice, brought an offering of suitable songs and encores. Emanuel Vardi, violinist, gave an atmospheric and spiritual interpretation of the Bruch concerto in G minor, displaying great resource in his technic; he also added an encore, ably supported by Miss Melnick, pianist. F. W. R.

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Jacques Jolas in Piano List at N. Y. U.

Jacques Jolas was presented in a piano recital on January 6 by the department of music in cooperation with the department of fine arts and the graduate school of New York University. The concert was held in the School of Education Auditorium. Mr. Jolas began with a Scarlatti sonata, Mozart's rondo in A minor and the fantasy and fugue in G minor of Bach. The next portion of his program was devoted to Schumann's fantasy in C (op. 17) and the last group brought pieces by Debussy and Ravel. Mr. Jolas displayed his seasoned art to fine advantage in these numbers. His musicianship and technical achievements won him enthusiastic applause from the listeners. J. B.

* * *

Irma Swift Presents Artists

An audience which taxed not only Aeolian Hall but the rooms adjoining heard the diversified program presented at this New York auditorium on January 11 under the direction of Irma Swift. Many of the artists appearing were from prominent radio stations and included such singers as Mafalda Gialanella, coloratura soprano; Frank Jennings and Karl Kohrs, tenors; William Aubin, baritone; and Steve Barry, programmed as the Manhattan Melody Man.

Hugh Reilly was heard in melodies of Erin and Joe Kohler in Negro spirituals. Several of the participants were in costume for the presentation of their groups—Beatrice Marks in American Indian songs, Kathleen Meany in songs of plantation days, Lilyan Groveman representing Russia and Sarah Weinraub, Spain. Still further diversity was added to the program with several duets by Sarah Weinraub and Frank King as well as quartets by St. Johns Quartet (W. R. Murphy, Clifford Fink, Irving Grossman and Francis Mongan) and The Clarion Quartet (Mafalda Gialanella, Lilyan Groveman, Frank Jennings and Joe Kohler). Accompaniments were supplied by Grace Chalmers Thomson, organist, and Rollo Hudson, pianist. The large audience manifested interest throughout the program and enthusiastically applauded all of the participants. G. N.

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Artists Heard by Hollis Woman's Club

HOLLIS, L. I.—The members of the Hollis Woman's Club recently heard a concert in St. Gabriel's Parish House by Frances Blaisdell, flutist, Martha Attwood, soprano, and Arthur Bergh, composer-conductor. Miss Blaisdell revealed highly developed technic and musicianship in two groups of solos by J. J. Bach, Gluck, Doppler, Leclair, Debussy and Jacquet. Miss Attwood's voice was heard to fine advantage in songs in English, including three by Mr. Bergh—Vesper Song and How Can the Heart Forget Her, and The Hawthorne Tree; Horace Johnson's Flames; Faltering Dusk (Kramer); I Love Life (Mana-Zucca); Time Of Parting by Henry Hadley; and items by Farley and Reddick. T. D.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 18
Webster Aitken, pianist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mary Stewart, mezzo-soprano, Town Hall (A)
Music Guild Concert: Joseph Schuster, cellist; Leonard Liebling commentator; town Hall (A—5:30)
Emanuel Feuermann, cellist, Town Hall (E)

Monday, January 20
Benjamin De Loache, baritone, Town Hall (A)
Emma Redell, soprano, Town Hall (E)

Tuesday, January 21
Winifred Christie, recital on the Moor Double Keyboard Piano, Town Hall (E)
Beveridge Webster, pianist, Carnegie Hall (E)
Henri Deering, pianist, and Boris Koutzen, violinist, Steinway Hall (E)

Wednesday, January 22
Andres Segovia, guitarist, Town Hall Endowment Series, Town Hall (E)
Artur Schnabel, pianist, Carnegie Hall (E)

Thursday, January 23
Artistic Mornings; Duselina Giannini, soprano, Chase Baromeo, baritone, Mischa Levitzki, pianist; Hotel Plaza (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 24
Joaquin Nin-Culmell, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)
Lea Luboshutz, violinist, Carnegie Hall (E)

Saturday, January 25
Nikita Magaloff, pianist, Town Hall (A)
International Ladies' Garment Workers Union Choral Concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ezio Pinza, baritone, Town Hall (A)
Music Guild Lecture-recital; Stradivarius Quartet; Leonard Liebling, commentator; Town Hall (A—5.30)
Inez Lauritano, violinist, Town Hall (E)

Monday, January 27
National Orchestral Association, Carnegie Hall (E)
Etienne Aryot, pianist, Town Hall (E)
Leonard Stocker, baritone, Steinway Hall (E)

Tuesday, January 28
Eleanor Spencer, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, January 29
Artur Schnabel, pianist, Carnegie Hall (E)
Grace Leslie, contralto, Town Hall (E)
Hope Miller, soprano, Steinway Hall (E)

Thursday, January 30
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Herta Glückman, soprano, Town Hall (E)
Marcella Geon, Wagner Conversational Recital, Steinway Hall (E)

Saturday, February 1
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n. with Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Anita Atwater, soprano, Town Hall (E)

Sunday, February 2
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
Music Guild Lecture-recital; Ray Lev, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, February 3
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, February 4
Surya Sena and Nelun Devi, Singhalese folk-song recital, Town Hall (A)
Edwin Grasse, violinist, Steinway Hall (E)
Kolisch String Quartet, Town Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

Wednesday, February 5
Artur Schnabel, pianist, Carnegie Hall (E)
Irene Hampton, pianist, Town Hall (E)

Thursday, February 6
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 7
Artur Schnabel, pianist, Bronislaw Huberman, violinist, Emanuel Feuermann, cellist, in joint recital, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, February 8
Josef Hofmann, pianist, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
Roth Quartet, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 9
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Music Guild Lecture-recital; Emanuel Feuermann, cellist; Leonard Liebling, commentator; Town Hall (A—5:30)
Lucie Bigelow Rosen, thereminist, Town Hall (E)
New York Madrigal Society, Steinway Hall (A)

Monday, February 10
Judith Sidorsky, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)
Norma Krueger, pianist, Barbizon-Plaza (E)

Tuesday, February 11
New York Women's Symphony Orchestra, Carnegie Hall (E)
Myra Hess, Town Hall (A)
Queena Mario, soprano, Town Hall (E)

Wednesday, February 12
Artur Schnabel, pianist, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Ruth Breton, violinst, Town Hall (E)

Thursday, February 13
Philharmonic-Symphony Orcrestra, Carnegie Hall (E)

Friday, February 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 15
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Crchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (A)
Clara Rondi, soprano, Town Hall (E)

Sunday, February 16
Robert Casadesus, pianist, Town Hall (A)
Percy Grainger, pianist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Concert under the patronage of the French Ambassador for the Endowment Fund of the Lycée François of New York, Carnegie Hall (E)
Lorand Glusek, cellist, Steinway Hall (A)

Monday, February 17
Alexander Brailowsky, pianist, Carnegie Hall (E)
Eleanor Steele and Hall Clovis, joint recital, Town Hall (E)

Tuesday, February 18
The Philadelphia Orchestra, Carnegie Hall (E)
Loudon Greenlees, baritone, Town Hall (A)
Choir of the Pius X School of Liturgical Music, Town Hall (E)

Wednesday, February 19
Artur Schnabel, pianist, Carnegie Hall (E)
Efrem Zimbalist, violinist, Town Hall (E)

Thursday, February 20
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 21
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (E)

Saturday, February 22
The National Orchestral Association with Mischa Elman, violinist, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Nadine Waters, Negro soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 23
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Kneeshaw, pianist, Town Hall (A)
Marjorie Edwards, violinist, Town Hall (E)

Monday, February 24
National Orchestral Association, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, February 25
Musical Art Quartet, Town Hall (E)

Wednesday, February 26
Artur Schnabel, pianist, Carnegie Hall (E)
Lafayette College Glee Club Concert (E)

Thursday, February 27
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 28
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassevitch, conductor, Town Hall (E)

Saturday, February 29
Philharmonic-Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)

Eleanor Spencer Playing Twice in New York

Eleanor Spencer, American pianist, after an absence of five years, recently returned from Europe on the SS. New York. Her last appearance in Europe prior to sailing for this country was as soloist with the Poulet Orchestra conducted by G. Cloez in Paris, when she played the Beethoven Emperor Concerto. Miss Spencer is making her re-appearance in New York in two recitals at Town Hall on January 14 and 28. She will also play in Boston on January 25.

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Baltimore Orchestra and Handel Choir Perform Messiah Under Ernest Schelling

Philadelphia Players Heard Under Smallens, with Kreisler as Assisting Artist—Eide Norena Appears Before Music Club—Heifetz Recital Is Stirring Event

BALTIMORE, MD.—The doldrums into which the musical season settles each year before and during the Christmas holidays was broken this year by the long-awaited performance by the Handel Choir and the Baltimore Symphony Orchestra of Handel's oratorio, The Messiah. Two nights after Christmas, on December 27, an enormous crowd stormed the Lyric and stood, many rows deep, to hear this traditional work which is so closely associated with the Day of Days.

Both the chorus of 400 voices and the orchestra were conducted by the orchestra's new conductor, Dr. Ernest Schelling, who made a favorable impression by reason of the restraint he exercised upon the singers and his highly commendable determination to whip things along at a good tempo in preference to letting them drag, as so often happens. The solo passages were sung effectively by groups of from eight to ten voices.

The harpischord part was played by Frank Bibb and John Elterman was at the console of the pipeless, electric organ. The actual performance of The Messiah represented the culmination of many months of hard drilling and all those involved are to be complimented for the splendid results achieved.

PHILADELPHIANS AND KREISLER

The Philadelphia Orchestra came to the Lyric on December 18 for its second concert of the season but minus its regular conductor, Leopold Stokowski. The large audience that came attracted by the Bach transcriptions, the orchestra's personable conductor and, as an added attraction, Fritz Kreisler, was doomed to partial disappointment when, just before the first number was to be played, Louis Mattson came to the footlights and announced that Stokowski would be unable to attend and the Bach would not be played. The orchestra was conducted by Alexander Smallens and the program, aside from the Brahms concerto, was entirely rearranged, the Bach being replaced by a dull performance of Gluck's Alceste overture and a somewhat better interpretation of Schumann's fourth symphony.

As for Kreisler, at the conclusion of his superb performance, there must have been seven or eight stormy recalls. The difficulties of the lovely concerto disappeared under Kreisler's superlative playing and the accompaniment he received from Smallens and the orchestra was worthy of his excellent performance of the solo part.

PEABODY RECITAL

The last of the pre-holiday Peabody Friday afternoon recitals was given on December 18 by Pasquale Tallarico, pianist and member of the Peabody faculty and a pianist of technical skill and discrimination. His program, cleverly compounded of Scarlatti, the thirty-two variations of Beethoven, Debussy and Chopin, was centered about the Brahms sonata in F minor which drew upon the soloist for all his resources. The audience, while not capacity, was enthusiastic.

Stephen Deak, cellist and also a member of the faculty of the Peabody, was the recitalist on January 3 when he presented an ambitious program that included two compositions by Mr. Deak's former teacher, David Popper—Mazurka and Tarantella. The program opened with Haydn's sonata in C major and was followed by Rachmaninoff's sontata (op. 19). The remainder of the program included Saint-Saëns' concerto in A minor and the Wagner-Popper Romanze. Ralph Berkowitz's piano accompaniments were extremely well done.

Baltimore City's Colored Chorus, of 250 voices, directed capably by W. Llewellyn Wilson, took care of the musical portion of the program that celebrated the twenty-fifth anniversary of the National Urban League at Douglas High School on December 12. Frederick R. Huber, municipal director of music, was in charge of the program which was honored by the presence as leading speaker of Mrs. Franklin D. Roosevelt. Her portion of the program was broadcast by WBAL through a coast-to-coast network. Master Ellis Lane Larkins appeared as piano soloist with the chorus which was heard in works by Wagner, Burleigh, Cook, Moszkowski and Klemm.

NORENA SINGS FOR CLUB

Eide Norena, Norwegian soprano, appeared as soloist before the Baltimore Music Club at their concert on December 16. Her program contained many unusual and interesting songs admirably sung with musical finesse.

STRADIVARIUS QUARTET PLAYS

The Bach Club's third concert of the current season was given at Cadoa Hall on January 7 when a large audience heard, for the first time locally, the considerably revamped Stradivarius quartet. Two new members—Marcel Dick, formerly of the Detroit Symphony Orchestra, and Iwan d'Archambeau, formerly of the old Flonzaley quartet—did much to improve the quality of the quartet's playing. A warm, round tone has resulted; attacks and releases are good and the entire quartet impressed as being vastly improved. The two major items on the program were Beethoven's quartet in C minor (op. 18) and Brahms' quartet in A minor (op. 51). For an encore the quartet played a Handel excerpt, arranged by the second violinist of the group, the gifted Alfred Pochon.

HEIFETZ STIRS

The imperturbable Jascha Heifetz returned to Baltimore on January 8 for his first recital in several years to alternately delight and amaze an enthusiastic audience that filled the Lyric almost to capacity. His program, one of the Albaugh Concert Series, was compounded of the usual classics and tapered off with three transcriptions made by Heifetz, the one of Alt Wein having to be repeated. Emanuel Bay was at the piano for the entire recital with the exception of the unaccompanied Bach sonata in G minor which, in many ways, was the outstanding achievement of the evening. In response to the insistent applause at the end of the program, Heifetz gave four encores, announcing each one before playing. The program opened with an *allegro* from a Mozart Divertimento in D major, this also being a new transcription by the recitalist. Bay's accompaniments were superb, as always.

G. K.

Myra Hess Receives British Decoration

LONDON.—Myra Hess was given a decoration by His Majesty the King in the New Year's Honors of this year. The pianist received the C.B.E. (Commander of the Order of the British Empire) for services rendered to music. It is believed that she is the first pianist to be so distinguished, although one or two of the foremost singers have had it. There are several classes in the order. Miss Hess's is the third class, which is seldom bestowed.

R. P.

Beethoven Sonata Lecture Dates Changed

The last two lecture-recitals on the thirty-two Beethoven piano sonatas will be held by Arthur Mendel at the Dalcroze School of Music, New York, on Tuesdays, January 21 and 28, instead of Wednesdays so that those attending may go to the Schnabel recitals at Town Hall. On January 14 sonatas opp. 109 and 110 were played by Carl Deis and Sylvia Sapira as illustrations for that lecture.

Doris Doe to Sing at Charity Benefit Concert

Doris Doe, contralto of the Metropolitan Opera, will be a guest soloist at the Silver Jubilee to be held in honor of Mother Ferri of the Cenacle of St. Regis, at the Park Lane Hotel, New York, January 25. All the proceeds will be given to Mother Ferri who is celebrating her twenty-fifth anniversary as a nun at the Cenacle, and these will be distributed among the Italian charities in which she is particularly interested.

Mrs. Joseph Paterno is chairman of the Cenacle Giuditta Guild which is sponsoring the event; Miss Margherita De Vecchi heads the Silver Jubilee Fund, and Mrs. Edmondo Gerli is in charge of the entertainment committee. In addition to Miss Doe, there will be other vocalists, as well as solo dancers, on the program.

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Toronto Welcomes Concerts by Resident Orchestra and Hart House String Quartet

Bach Transcription by Sir Ernest MacMillan Introduced by Symphonic Ensemble—Chamber Music Players Feted on Eve of American Tour

TORONTO, CAN.—The first concert of the new year was an auspicious one, being one of the Toronto Symphony Orchestra matinees on January 4, when a delightfully varied program was exceedingly well interpreted and eagerly listened to by a large crowd infused with infectious spirits. A triumphant transcription by Sir Ernest MacMillan, the gifted conductor, of Bach's chorale prelude for New Year's Day, In Thee Is Gladness, with its joyous chimes started the proceedings in happiest mood, followed with an almost overwhelming reading of the Brahms first symphony. The second movement of this perhaps reached the peak in interpretation and execution, although the whole was a magnificent performance of a magnificent work. After the intermission, the whimsical Sorcerer's Apprentice (Paul Dukas) was a clever predecessor to Larghetto for Strings by Ernest Dainty, a composition of high merit whose author was deservingly accorded tumultuous applause, which he repeatedly acknowledged. Characterized by purest line, the work yet abounds in emotional color and atmosphere and, although highly conventional in idiom, still voices its message with the distinct impress of personality. The gaiety of the afternoon was further well expressed in the *scherzo* from Mendelssohn's Scotch Symphony, and found its perfect conclusion in the Schwanda Polka and Fugue (Weinberger), whose jolly lilt epitomized the entire concert.

HART HOUSE QUARTET IN THIRD CONCERT

That night, at Hart House, prior to their leaving for ten weeks' tour of the United States and Canada, the Hart House String Quartet made their third local appearance, playing Beethoven's quartet in B flat (op. 18, No. 6), Debussy's in G minor (op. 10), and Brahms' in A minor (op. 51, No. 2). Messrs. Levey, Adaskin, Blackstone and Hambourg gave all that they had—and a truly impressive offering it was—in the performance of this admirably adjusted program. The early Beethoven suggested all of the freshness of Haydn and the graceful form of Mozart. The Debussy was possibly a trifle self-conscious though none the less perfect in its execution. Particularly in the muted movement all four musicians melted into one impersonal solution. Their Brahms of course ended the evening in a mood of absorbing profundity.

BEETHOVEN PROGRAM

On January 7 at Massey Hall, the Toronto Symphony Orchestra presented an all-Beethoven concert with marked effect on the great number who thronged to hear it. The Fidelio Overture came first, beautifully played. The Pastoral Symphony (No. 6, in F) followed this in which the naive images unfolded one after another with all due effectiveness. But the Emperor Concerto (No. 5 in E flat) which was next heard, and which featured the pianist, Carl Friedberg, was a thing of majesty in which the distinguished Sir Ernest and his men were well worthy of their eminent soloist. Mr. Friedberg joined to all the poetry and fineness one could wish a surprising dramatic and dynamic power that nobly expressed the epic grandeur of the work; at times almost Chopin-like as he made it, it intoned at others as with the voice of the elements. In the performance of the last number, the Leonora (No. 3) Overture, Sir Ernest MacMillan's scope here seemed all-embracing, and the vast pageant of sound swept along, magnificent in its treatment and stirring in its effect.

B. P.

Music Notes from Coast to Coast

FORT WORTH, TEX.—Among the functions of the holiday season each year are the annual sacred concerts of the music clubs. The Music Study Club presented the chorus, directed by Arthur Faguy-Cote and accompanied by Q'Zella Oliver Jeffus, and as soloists Carolyn Keller Carpenter, soprano, Mrs. Jeffus, organist, Mrs. B. H. Getz, soprano, and the club's violin ensemble, directed by Mrs. J. C. Neel.

The Harmony Club stressed its concert this year as the twenty-fifth sacred concert, though the club is older.

The program presented the club chorus, directed by John Brigham, with Marie Balch Estes as accompanist. Vocal soloists were Mrs. L. W. Mendenhall, Mrs. Theo. Cromer, Jr., and Mrs. Audie Goad. W. J. Marsh, organist, Dot Echols Orum, organist, Mrs. J. C. Neel, violinist, and Mrs. L. L. Winans, trumpeter, also were featured.

The Pro Arte String Quartet in its monthly concert presented the quartet in D flat (Dohnanyi) and Goldmark's B flat quintet, with Vivian Harder Johnson as pianist. Joseph J. Patterson, with Virginia Jackson Wright as accompanist, gave a deeply felt performance of the Eliland cycle of von Fielitz. This was one of the best-played programs of the quartet's history of four seasons.

One of the major events of the season always is the Christmas-tide production of Messiah by the School of Sacred Music of the Southwestern Baptist Theological Seminary. The twentieth annual presentation, directed, as was the first, by I. E. Reynolds, director of the school, was the best of the long and honorable series. These people are among the few organizations in the country which give the work in its entirety. Soloists were Ina Gilliland, soprano, Mrs. I. E. Reynolds, contralto, E. L. Carnett, tenor (who returned from his new post in Memphis, Tenn., to take his old place in the cast), and Edwin McNeely, bass. The accompaniment was by William Barclay, organist, Mrs. Edwin McNeely, pianist, and orchestra.

The outstanding visiting recitalist of the month was Jeannette Albert, young pianist of Chicago, who was presented by the Council of Jewish Women. Miss Albert exhibits a remarkably mature technical equipment and finely ordered musical concepts.

E. C. W.

SAN ANTONIO, TEX.—The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented Mischa Levitzki in recital as the second attraction of the series. A packed house greeted the artist as he stepped from the wings. The program was interesting consisting of one movement from the A major sonata (Scarlatti), the Moonlight and Waldstein sonatas (Beethoven), a group of Chopin numbers, one of which had to be repeated, and numbers by Ravel, Levitzki and Paganini-Liszt. Comment is unnecessary on the tone, technic, interpretation and artistry of this eminent artist. Numerous recalls were necessary and numbers of encores were granted.

The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented Friml's The Vagabond King. Edward Nell, junior, gave a splendid characterization of the dashing role of Francois Villon, both vocally and histrionically. The role of Katherine de Vaucelles was taken by Betty Longaker Wilson, who had all the charm, grace and beauty of voice which the role required. Florence Saxon was excellent as Margot. Others in the lengthy cast did fine work. The stage direction was in the capable hands of Eli Solomon. David Griffin conducted in his usual authoritative manner.

St. Mary's University Concert Orchestra (Brother Albert J. Hageman, S. M., director) gave the annual Christmas Program. All the numbers were played with excellent tonal balance and precision.

The San Antonio College of Music and Fine Arts, Incorporated (John M. Steinfeldt president) presented two young artists in joint piano recital—Margaret Radloff, ten years old and Leonidas Gonzales, eleven years old. Both played with fine musical understanding showing their fine training.

Mrs. E. P. Arneson was in charge of a program on the Javanese Altered and Synthetic Scale at the Tuesday Musical Club.

The Composers' Club opened the season with a concert, at the Anna Hertzberg Hall of Music. The program was as follows: Moonrise from suite The Moods of Lingering Day (Francis de Burgos) sung by Thomas Jefferson Glee Club with Mr. de Burgos conducting; A Celtic Plaint and Questing (Louise D. Fischer) played by Mary S. Terrell, pianist; Galilee and Disguised (Alice Mayfield Brooks) sung by Monette Shaw, contralto, accompanied by Mrs. Brooks; prelude and capriccio (Sister M. Elaine) played by Mary Lucy Clark, pianist; and Hark, What Mean The Holy Voices (Frederick King) sung by Carl Kramer, baritone, accompanied by Mr. King.

John C. Wilcox is conducting a master class in voice in the city.

Silvio Scionti, of the Chicago Musical College, is holding master classes in piano and also classes in music appreciation. S. W.

SAN DIEGO, CAL.—Nelson Eddy, baritone, appearing January 3 on the Amphion Artist Series filled the Savoy Theatre to capacity and was received with the same enthusiasm which greeted his two former appearances under Amphion auspices. His splendid voice, equal to every dramatic need, with no sacrifice of tonal value, was heard in a program covering much vocal territory, some charmingly new and unhackneyed, and some, notably encores, bringing established favorites. Among his English numbers Sea Rapture (Coates), Route, Marchin' (Stock) and Now Sleeps the Crimson Petal (Quilter), delighted by their tone color and perfect diction. Theodore Paxson, at the piano, supported Mr. Eddy with a degree of technical and temperamental perfection notable even in these days of excellent accompanists and played as his solo the toccata and fugue in D minor of Bach, which was twice encored.

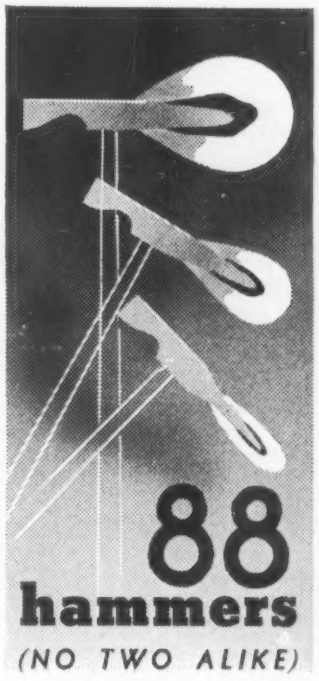
The Student Concert Guild, now in its fifth year, announces its first concert for January 9, presenting the Guild Orchestra (Milton Urner, conductor), and featuring June Bowler, soprano, Gail Rohde, violinist, and James Fisher, accompanist. The guild, organized by a group of the younger musicians for the purpose of providing opportunities of public performance for the student artist, has been highly successful both artistically and financially. It has presented impartially the students who are finishing their study in the East and those who have remained in San Diego, and has not only fostered compositions of its own members, but has been the means of offering local audiences the opportunity to hear many phases of modern experimental music not often brought to the concert stage. It has formed several groups for the giving of chamber music and will offer later in the season a choral group, Madrigal Singers, under direction of Dr. Earl Rosenberg, recently conductor of the Exposition Chorus of five hundred voices. H. B.

WHITE PLAINS, N. Y.—The air here was filled with Christmas music all during December. Particularly interesting because of the community spirit was the annual Yuletide Festival at the County Centre. Seven trumpeters, members of the White Plains High School Band, sounded the summons from the roof-top of the County Centre. The audience was led in the singing of familiar carols by J. Dale Diehl, music supervisor in White Plains. Choral selections were sung by a special unit of the Westchester Negro Choral Union, conducted by Alston Burleigh. R. C. Williamson was the organist.

Kirsten Flagstad's first Westchester appearance was at the County Centre on December 13, on the Olney series. She was enthusiastically received in a program of several arias and German, Norwegian and English songs, with Edwin McArthur as her capable accompanist.

The Gilbert and Sullivan Society of White Plains, with Jay Allen conducting, gave a commendable performance of Iolanthe at the Rochambeau Auditorium on December 14.

The Christmas concert of the White Plains Choral Society, Caroline Beeson Fry conducting, was given at the Little Theatre of the Centre on December 17. An interesting selection of choral numbers was offered. Ethlyn Salter sang the contralto solo part effectively. Marie Salabert did the soprano solo. Two groups of piano solos, consisting of Chopin and Gluck, were beautifully interpreted by Alice Johns. Excellent technical equipment served to reveal lovely tonal coloring and musical insight. E. H.



THE hammers of a piano? Here, surely, there is room —even in a Steinway—for economical mass production! Alas, no. For the hammer affects the piano tone, too—its firmness, and its equality. "I would rather see us give up almost any other operation than making our own hammers," said a Steinway executive recently.

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Coordination of National Activities Extends Program of Sigma Alpha Iota

Gertrude Evans, National President of Musical Fraternity, Discusses the Growing Influence of This Professional Organization

Gertrude Evans, national president of Sigma Alpha Iota, recently was interviewed by a representative of the Musical Courier. The members of the national executive board of Sigma Alpha Iota, featured on the cover page of this issue, direct the activities of a huge and constantly growing organization devoted specifically to the interests of music.

"Sixty-four active and thirty alumnae chapters, with an active and alumnae membership of more than 8,500, and a chapter and national honorary roll of 190, together with a host of patroness members, comprise the fraternity at the present time," said Miss Evans.

"This group is so coordinated in its local and national activities that it has become one of the most influential enterprises in the cause of music in America's present day. The 'purpose and aims' to which it has subscribed during the thirty-two years of its existence are: to form bodies of representative women, who would by their influence and musical interest uphold the highest ideals of a musical education; to raise the standards of productive musical work among the women students of colleges, conservatories, and universities; to further the development of music in America and assist in forming a stronger bond of musical interest and understanding between foreign countries and America; to give moral and material aid to its members; to promote the musical profession; and to develop loyalty to the Alma Mater.

"During the past four years Sigma Alpha Iota has been undergoing a series of progressive changes in organization and procedure. This was preparatory to the launching of a national program tending to ally its objectives more specifically and helpfully with the interests of music and musicians in America and foreign countries. Such a program was enthusiastically adopted by the 300 members of the fraternity in attendance at the national convention held in Denver last September.

National Houses Planned in Various Cities

"For several years the fraternity has been receiving voluntary contributions to a fund to be used to build a Sigma Alpha Iota National House in Chicago in honor of its founders. Since 1932 headquarters for the National House project have been maintained at the Allerton Hotel in Chicago. It is now planned to open similar headquarters in other music centers, thereby providing in a degree the privileges to its members visualized in the original plan for a National House at the time of its adoption. Last month a decidedly progressive step towards the accomplishment of this plan was the establishment of National House Headquarters in New York City. These are located in Tudor Tower, and are in charge of the secretary, Jettie Denmark Goerk. Hazel Howell is the secretary in charge of the Allerton Hotel Headquarters in Chicago.

"A national scholarship fund is also maintained and from this a large number of student members are assisted each year. In 1918 Sigma Alpha Iota built a three-story cottage at the MacDowell Colony at Peterboro, N. H., and have maintained this ever since. Mrs. MacDowell, through whose efforts this colony for creative artists has been established, is an honorary member of Sigma Alpha Iota.

"Sigma Alpha Iota lends its active support to all national music conferences and conventions. Alice Bivins, of Teachers' College, Columbia University, a chapter honorary member, is head of the committee in charge of this phase of the fraternity work. Extensive plans are under way for the fraternity participation in the Music Educators' National Conference to be held in New York in March. I shall attend the conference, along with many prominent members as well as a large number of active and alumnae members."

Miss Evans represented the fraternity at the meeting of the Music Teachers' National Association in Philadelphia in December, and at the biennial convention of the National Federation of Music Clubs last May. Sigma Alpha Iota meetings are also held at the various summer colonies for specialized music training throughout the country and abroad. Last summer ten per cent of the total enrollment of the Dr. Melius Christiansen summer master class at Winona Lake, Ind., were members of this fraternity.

A Professional Organization

"This organization," continued Miss Evans, is decidedly professional in character, including among its active membership prominent women engaged in the music profession as well as students of music. It holds membership in the Women's Professional Panhellenic Association. It also holds membership in the National Federation of Music Clubs, and Agnes Jardine, the current president, and Ruth Haller Ottaway, former national president of this federation, are honorary members of Sigma Alpha Iota. Roberta Lawson, president of the General Federation of Women's Clubs is also a member of this fraternity. Sigma Alpha Iota recognizes the Society of Pi Kappa Lambda as the Music Honor Society and a host of its members have received the honor of election to this National Honor Society.

"Sigma Alpha Iota was founded June 12, 1903, in the University School of Music, Ann Arbor, Mich., and during the month of June this year every chapter will celebrate Founders' Day with a musical event. The founders are Elizabeth Campbell, Ann Arbor, Mich.; Nora Crane Hunt, Ann Arbor; Mrs. Edwin S. Sherril, Detroit; Frances Caspari, Ann Arbor; Georgiana Potts, Toledo, Ohio; Mrs. Arthur Olaf Anderson, Tucson, Ariz.; and the late Leila Farlin.

National Committees Personnel

"Specific phases of the fraternity activities are carried on by national committees. The chairmen of these appointed at the last convention are: Scholastic and Professional Standards, Huldah Kenley (Carnegie Institute of Technology); Hazel E. Ritchey Loan Fund, Marion Sauer (Eastman School of Music); MacDowell Colony, Charlotte Webber (Los Angeles); Extension, Mae Sheppard Saunders (Chicago); Finance, Elizabeth Campbell (Ann Arbor, Mich.); Songbook, Alice Nevermann Rudolph (Milwaukee); director of public relations, Agnes Long (New York City); Revisions, Dorothy Woodard (Albuquerque, N. M.); Ways and Means, Helen Lewis Bocquin (Memphis, Tenn.); Honors, Winifred Wilson Quinlan (Denver, Colo.).

"Marjorie Gallaher of Denver, managing editor of Pan Pipes, the official fraternity magazine, and Annelle Chandler, of Tulsa, Okla., Ada Honderick of Chicago and Agnes Long are associate editors."

This year all the chapters are being visited by their province presidents and next year Miss Evans will visit them. The next national convention takes place in Milwaukee, in 1938. During the school year 1936-37 each of the eight provinces meet in conventions.

At the September national convention the following artists were elected to National Honorary membership: Kirsten Flagstad; Lotte Lehmann; Winifred Christie; Gladys Swarthout; Queena Mario; Rose Bampton; Lily Pons; Mrs. Edward MacDowell, and Grete Stueckgold.

M. L. S.

Melchior to Sing for Twelfth Season at Covent Garden

Lauritz Melchior, tenor of the Metropolitan Opera, will return to Covent Garden in London for his twelfth consecutive season this spring, following the close of the Metropolitan performances. Mr. Melchior was re-engaged by Sir Thomas Beecham, and is to be heard in the London opera house in four performances of Tristan and Isolde and six appearances in two Ring cycles.

Warsaw Radio Honors Paderewski

Activity in Favor of New Music—Horowitz Soloist with Philharmonic —Opera Restores Martha

Warsaw.—Paderewski, who has thus far not seen his way clear to do anything for the radio, has nevertheless been the object of special attention from the Polish Radio, when that institution celebrated the master's seventy-fifth birthday anniversary. An entire audition organized in the Warsaw studio, was devoted to compositions by the eminent pianist, the program comprising fragments of his opera Manru, some songs and the piano concerto in A minor. Prof. Josef Reiss spoke in moving terms of Paderewski's life of achievement and glory, eulogizing the man, the patriot, and the artist.

For the Young

The Polish Section of the International Society for Contemporary Music is this season making a point of serving young music in the following manner—an example which might well be emulated elsewhere.

A cycle of modern music has been inaugurated in the Mieczyslaw Karlowics Hall, with a concert of Polish contemporary music. On the program figured second quartet (Szymanowski), quartet (Marian Neuteich), pieces for piano by Piotr Perkowski, Roman Palester and Jan Ekier. The concert ended with Cantate Enfantine by Boleslaw Woytowicz. Participants were Mmes. Skwarczynska, Kaminska, Szafranska, Warsaw Quartet and Jan Ekier.

The second part of the Section's initiative is a series of "exchange" concerts in collaboration with other sections of the I.S.M.C. and the All People's Association; the third is the development of a system whereby scores and parts can be easily and inexpensively sent to interested people in various parts of the world.

Horowitz, soloist with the Warsaw Philharmonic Orchestra, won a brilliant success, playing the Czajkowski concerto with exceptional *éclat*. Emile Cooper conducted. A few days later the pianist appeared in recital, interpreting outstanding works from his repertoire and winning enthusiastic acclaim.

Another success at the Philharmonic was the performance of a new suite by Jan Maklakiewicz, Polish composer. The work, which won praise for its freshness and its rich, folkloristic coloring, is based on themes by Juljusz Zaremski, a pupil of Liszt. In fact, the suite contains Zaremski's beautiful melodies, cleverly orchestrated and connected.

The Warsaw Opera has restored Flotow's Martha, the staging and the perfect interpretation of the piece being a credit to all concerned. Outstanding among the singers was Edward Bender, one of the finest bass voices of the day. The title role was entrusted to Ada Sari. Others heard were Szabranska, Luczynski and Bolko. Adam Dolzycki conducted.

It is pleasant to report (merit has its recompense) that Karol Szymanowski, Polish composer, and Eugenjusz Morawski, rector of the National Conservatory of Music, have received the title and decoration of Laureates of the Polish Academy of Literature.

Carlos de Var.

A Correction

The Musical Courier is in receipt of the following telegram from Mrs. Carlyle Scott, manager of the Minneapolis Symphony Orchestra: "We request immediate correction of statement concerning our orchestra tour appearing on page 5 of your January 11 issue. The Minneapolis Symphony Orchestra has made national tours ever since 1916, having given over 2,500 concerts in 400 different cities of the United States, Canada and Cuba."

Pesci to Give Recital

Anthony Pesci, American tenor, will give a recital at the Brooklyn Academy of Music, Brooklyn, N. Y., on January 19.

Specialization Deemed a Bane

Maurice Eisenberg, Cellist, Though a Bach Exponent, Believes That Artists Should Not Restrict Their Repertoires Unduly

Paris.—"Right in time to wish you Happy New Year," said enthusiastic Maurice Eisenberg. "I have just returned from London where I played the Saint-Saëns and the Lalo concertos with the B. B. C. Orchestra."

This appearance was followed by one at Bournemouth, a recital for the St. John's Wood Music Club (London) and some concerts in the provinces. In Paris, Mr. Eisenberg played the Boccherini concerto with the

MAURICE EISENBERG (right) with his teacher PABLO CASALS

Cortot Private Concerts Orchestra. His engagement with the Poulet Orchestra, Paris, he postponed because of engagements which kept him in Spain, and he will appear with Poulet later in the season.

When asked to talk about his Bach interpretations, Mr. Eisenberg retorted, "Better than talking about them, would be to hear them. The same with respect to any other composer. Your question, however, was a natural one, since the critics invariably stress my Bach performances.

"But you must not judge from any of my articles," Mr. Eisenberg cautioned, "that I make a specialty of Bach. I do not believe in an artist specializing. It gives me great pleasure and satisfaction when I am asked to play the Bach suites at concerts—it was my great teacher Casals, with whom I have worked for years, who opened to me their profound meaning and who inspired me with his great tradition—but I get equal joy when I am asked to play the works of other composers, such as Haydn, Schumann, and Dvorak, also the moderns, Krein and Glazounoff, for instance, whose concerts for cello I was the first to perform."

Mr. Eisenberg is playing again in England during January, his appearances, including a Wigmore Hall recital (January 24) and a recital for the B.B.C. He will also tour Holland, give a sonata evening in Paris, and (also in Paris) play the Schumann concerto with the Radio Orchestra, conducted by Cloez.

I. S.

Norman Jolliffe Widely Heard

The month of December was an active one for Norman Jolliffe, bass-baritone and teacher of singing of New York. On December 7 he sang a return engagement in Handel's Samson with the Flushing (N. Y.) Oratorio Society and on December 13 was soloist with the Thursday Morning Choral of Bay Shore, N. Y. Mr. Jolliffe sang for the Daughters of the British Empire in Garden City, N. Y., on December 19 and the following night for the Dickens Fellowship Club in New York City. He substituted for Julius Huehn in a special Christmas service at St. Bartholomew's Church, New York, on December 22, and was heard in The Messiah with the Handelian Choir in Newark, N. J., on December 27. Other appearances included concerts in Jamaica and Glen Cove, N. Y.

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New York Concerts

(*Continued from page* 15)

recommended. In his favor let it be said that his concert was conducted in the best of taste, his diction in the various languages was good and his stage presence pleasant and well poised. In the de Falla *canciones* Mr. Swinford so delighted his listeners that he was called upon for complete repetition of one and was obliged to add an extra. The audience was large and much applause was accorded Mr. Swinford.

JANUARY 8

Philharmonic Orchestra Singularly interesting were the Wednesday evening and Friday afternoon concerts of the Philharmonic Orchestra at Carnegie Hall (conducted by Sir Thomas Beecham) with a program of four English works and Mozart's Symphony (No. 38) in D major (Köchel 504).

Bax's Overture to a Picaresque Comedy opened the list, followed by Delius' Eventyr (ballad for orchestra). After the Mozart opus came Elgar's introduction and allegro for strings (opus 47) and the suite from Walton's Façade.

Sir Thomas was in his usual stimulative mood and gave interpretations as arresting as they were convincing. One feels in him the completely understanding musician as well as a nature both earnest and imaginative. As far as baton command is concerned, he gets from his orchestra a rich measure of accuracy, smoothness, and tonal beauty.

Bax's overture, based on no particular play, is unimportant stuff, although light enough in mood. The Delius music, too, does not belong to the best from that composer's pen. Elgar's work is muscular, serious, well made, if not inspired.

Walton's suite was written originally for instruments and spoken voice reciting poems through a megaphone. At the 1926 London premiere of Façade, Edith Sitwell (author of the poems) and Constant Lambert delivered the text through a large face painted on a curtain. Of course, the whole effect was humorous, thereby carrying out the intention of the composer. His music is clever, witty, and delightful, as shaped into a Polka, Valse, Swiss Yodelling Song, Tango-Pasodoblé, and Tarantella Sevillana. The audience enjoyed the tonal tomfoolery exceedingly.

Mention should be made, too, of the lovely voicing of Mozart, in sparkling Beecham vein and brilliant Philharmonic playing.

Kolisch Quartet Town Hall listeners heard uncommonly finished and authoritative chamber music performances at this recital of the Kolisch Quartet.

Works offered were quartets by Haydn, D major; Beethoven, F major; Schönberg, D minor.

The organization consists of Rudolf Kolisch, founder and first violinist, and Felix Khuner, second violinist, both from Austria; Eugen Lehner, violist, of Hungary, and Benar Heifetz, cellist, of Russia.

In spite of the various nationalities of the players, they speak the same tonal and musical language, and have welded it into polished and eloquent expression. When the Kolisch Quartet first appeared in New York last year they were recognized at once as superior artists in ensemble and as eminently entitled to the luminous reputation they had won in Europe. The new hearing last week added further proof of that fact.

The Kolisch players, aside from vibrant tone, impressive attack, balance and intonation, excel also in style and in perception of the appropriate moods for each composer interpreted.

Haydn and Beethoven were done with classic moulding; Schönberg, with clear exposition and tactful sound.

An exceptionally representative audience testified to its warm approval of the art of the accomplished ensemblists.

Composer's Forum Laboratory Concert The first of a series of public concerts given under the auspices of the Federal Music Project by its Composers' Forum-Laboratory (Ashley Pettis, director) presented works of five American creative musicians. The affair was held in the Federal Music Building in West Forty-eighth Street, and attracted an interested audience.

Virgil Thomson's sonata for violin and piano was capably performed by Ruth Kemper, with the composer at the piano, and his serenade for flute and violin was done by Dr. Carleton Sprague Smith and Miss Kemper—music of almost nonchalant command of materials, interesting in its wit and impishness and moments of calm reflection, if not usually of a quality to raise the emotional pulse. Isidore Freed's songs (Rebel, Solitude, Iron-wind Dances) were agreeably sung by Louise Taylor, soprano, accompanied by the composer. Original technical devices and a certain intensity of expression are characteristics of Mr. Freed's style, which leans to the ultra-modern.

Exceptional suavity and finish mark Daniel Gregory Mason's fantasy for string quartet, Fanny Blair—which has folk-like accents and much simple grace among its salient charms and was played expressively by the Modern String Quartet (Jacques Larner, Leon Kaplan, John Howell, Sandor Szatmary). Goddard Lieberson was represented by Nine Melodies for Solo Piano, played by Richard Singer, and five songs (A Counsel of Perfection, On Love, There Are Two Births, Alone, and Cradle Song), voiced by Miss Taylor with Mr. Singer accompanying. Mr. Lieberson seems to be an imaginative figure and one gifted also with a sense of irony, if his musical style has not yet fully matured.

Last came the piano trio of Roy Harris, played by Harry Cumpson, pianist, Kalman Reve, violinist, and Carl Stern, cello—the poignant accents of which impressed listeners. Rugged force and undoubted eloquence in its better pages inform the composition of this individual American composer. Three movements (*allegro con bravura, andante religioso,* and *fugue*) make up its original structure. The composers and participants were heartily applauded by the appreciative audience. Undoubtedly the opportunity given composers to hear their works in rehearsal and performance is a valuable service of the Forum-Laboratory.

JANUARY 9

Plaza Artistic Morning The program of another in the series of Artistic Mornings at the Plaza was given on Thursday afternoon in the grand ballroom of the Hotel Plaza, featuring Leonora Corona, soprano, and Carlo Morelli, baritone, both of the Metropolitan Opera, and Francis Macmillen, violinist. The first of the three to appear was Mr. Morelli, singing songs by Tschaikowsky, Mario Costa and Leoncavallo; he later returned to give two operatic excerpts (from La Traviata and Andre Chenier) and Primavera (Tirindelli). His voice is richly colored and always imbued with interest and vitality. A tendency to sing with too much volume in his first appearance was corrected in his second. The audience applauded him vigorously, demanding additional numbers.

Mme. Corona, charmingly gowned and distinguished by graceful stage presence, offered first Botschaft by Brahms and the Divinites du Styx passage from Gluck's Alceste. In the latter part of the program she sang songs in English by Rachmaninoff, Landon Ronald and Frank Grey. Mme. Corona's tones have a sensuous quality which gives her singing a rare and characteristic flavor. She can convey emotion tellingly and exquisitely, with never a hint of overstepping the bounds of artistic restraint. She was a delight to her hearers, whose acclaim brought her back to the platform for encores. Edwin McArthur was the adept accompanist for both singers.

Varying the vocal intervals, Mr. Macmillen displayed his fine and thoughtfully conceived violin interpretations, playing first pieces of Kreisler and Randegger, and his own lyrically beautiful Barcarole, and, in his later list, items by Ravel, Debussy, Szymanowski and de Falla. At the piano for Mr. Macmillen was Ralph Angell, furnishing a well-balanced background. The audience recalled them for further numbers. A spirited conclusion to the afternoon was the singing of the duet from the third act of Trovatore by Mme. Corona and Mr. Morelli.

Boston Symphony Orchestra For his second concert of the current evening series at Carnegie Hall, Serge Koussevitzky treated his large New York following to an all-Russian program—Prokofieff's charming little Classical Symphony, Stravinsky's stirring Le Sacre du Printemps and Taneiev's first symphony in C.

The last-named work was in a sense a novelty, this being its first hearing in New York since 1904. A celebrated teacher and master of musical theory, Taneiev evidences in the work the qualities that make a sound pedagogue. The symphony, conventional in form and substance, is agreeable enough melodically, but without themes of distinction.

It was good again to hear the stark, primitive, strongly rhythmed and colorful music of Stravinsky. Le Sacre may not sound as revolutionary as it did in its memorable early performances in New York, but it is still monumental in its significance and highly exhilarating to the listener.

For the orchestra and its stimulative and brilliant leader, Le Sacre proved to be a veritable *tour de force,* and the audience rewarded Koussevitzky and his superb band with a richly merited ovation.

JANUARY 10

Addison Jones A recital by Addison Jones, American pianist, at Town Hall, presented two major works, the Liszt sonata in B minor and the Brahms variations on a theme of Paganini. The program also included shorter items by Bach, Scarlatti, Chopin, Prokofieff, Poulenc and the performer, who was represented by a fantasie piquantly entitled Paprika. Mr. Jones, who has made one previous New York recital appearance, studied with Emil von Sauer in Europe and shows evidences of considerable technical grounding. He was at his best in the miniatures of his program, notably in the Chopin, where his ability to toss off pearly runs and passage work had abundant scope. In the Liszt sonata, although some pages were played with finesse

(*Continued on page* 28)

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New York Concerts

(*Continued from page 27*)

and expression, the interpretation was deficient in cohesiveness, and the pianist's conception lacked power and eloquence. Certain flaws in Mr. Jones' method of producing resonance and color in his performances might easily be remedied. The latter numbers on the list were well received and a number of encores were added.

JANUARY 11

Philharmonic Concert for Young People The thirteenth season in the concerts for juveniles given by the New York Philharmonic Orchestra was opened by Ernest Schelling on Saturday morning in Carnegie Hall. The usual horde of youngsters and their adult escorts filled the auditorium and welcomed Mr. Schelling enthusiastically as he stepped upon the podium. The conductor announced that a contest for this season has been instituted between the children of his New York audiences and those of the Baltimore Symphony Orchestra's concerts for youth (also conducted by Mr. Schelling, the Baltimore organization's regular director). The challenge of the Maryland city was met zestfully by the young New Yorkers.

Following the showing of slides, with which it is Mr. Schelling's happy custom to illustrate this series of programs, there was a resumé of the instruments and sections of the orchestra and afterward a return to the slides gave an amusing sequence of animated instruments walking across the screen. Handel and Sibelius were honored in the first two numbers. Next came Rudolph Ganz, the morning's guest conductor, to direct the orchestra in the first New York performance of his Animal Pictures, a highly pictorial chain of tonal images of fauna ranging from Fleas to Elephants and Lions. Mr. Ganz was deservedly applauded. Tschaikowsky's Nutcracker Suite had to be omitted for lack of time, so the subsequent offering was the first movement from Lalo's Symphonie Espagnole, featuring Roman Totenberg, violinist, in a beautiful and vital exposition of this music. The "everybody sing" item was All Through the Night, first presented by the Boys Choir, Church of the Advent, Westbury, L. I., and then by the audience in unison. Albeniz's Navarra formed a rousing conclusion.

Boston Symphony Orchestra Saturday saw another absorbed audience at Carnegie Hall for the matinee of the Boston Symphony Orchestra, with Serge Koussevitzky conducting a French-Finnish-Russian program. The numbers were Roussel's fourth symphony; Sibelius' symphonic fantasia, Pohjola's Daughter; and Rachmaninoff's second symphony.

The Koussevitzky readings had every element which makes for clarified exposition. The scores came forth with light and shade, organic line, and a wealth of feeling and nuance. It is amazing how fresh the Boston leader keeps his enthusiasm through the years. One never hears him give a routine or jaded interpretation. That is one secret of his abiding popularity; another is the virtuoso quality and refined tone which his training has imparted to the players of the orchestra. It stands steadily with the premier symphonic bodies of the world.

The Roussel score had its New York premiere on this occasion. It is finely fashioned music, melodious, of agreeable harmonic texture, and in consistently good taste.

Sibelius' work, based on his favorite legendary lore of Finland, shows the typical earmarks of the serious Northern master. He never goes in for the easy approach, his *poesie* has austere flavoring; his feeling is earnest rather than ecstatic; he economizes little in the full resources of the orchestra. Pohjola's Daughter is closely related to Tapiola and The Swan of Tuonela, but has nothing of the general appeal of Finlandia.

Rachmaninoff's romantic writing wears well. His symphonies still please with their generous tunefulness and richly colored orchestration.

Stell Andersen At Town Hall on Saturday afternoon, Stell Andersen, pianist, was heard in recital. The printed list held a Largo of Leonardo Vinci and a Minuetto Vivace of Marco Rutini (both arranged by Philipp). In addition were Mozart's sonata in F (K. No. 332), six preludes by composers Chopin, Debussy, Rachmaninoff and Scriabin, Chopin's sonata in B minor and two Liszt works, Au bord d'une Source and etude in F minor.

Miss Andersen left nothing to be desired in her interpretation; her polished technic and thorough knowledge of her material were prominent features and she scored with equal success in her ability to develop her themes with expression and finesse. The Vinci and Rutini items, compositions of the eighteenth century, were played with charm and simplicity. With fluency of tone the pianist traversed through the preludes, making memorable the Voiles (Debussy) and the short Scriabin (op. 11, No. 14), while the masterful exposition of the Chopin sonata evoked prolonged demonstration of approval from her listeners. The concluding Liszt numbers again revealed brilliant performance and incessant applause made it necessary to add encores.

An audience of impressive size was in evidence and the cordial reception accorded Miss Andersen insured her concert as an achievement of merit.

League of Composers A program of modern works for orchestra was offered by the League of Composers, in the first public concert of its thirteenth season at Town Hall on Saturday evening. Paul Stassévitch conducted the ensemble, and the assistant artists were Anna Molk, soprano; Harriet Eels, mezzo-soprano, and Marcel Dick, violinist.

Two first hearings in this country were included in the list. Paul Hindemith's Kammermusik No. 5, a concerto for viola and orchestra written in 1924, is a work in four movements (*allegro, adagio, moderato, and Variant of a Military March*) of clever contrapuntal development, atonal in many of its pages, and somewhat dry in content, with a clever final section in burlesque style. It is written with fine craftsmanship, cleverly blending the viola tone with that of an ensemble including brass, winds and double basses; but the thematic interest is moderate, the content slight, except for its excellent opportunities for virtuosity, of which Mr. Dick took distinguished advantage.

The other new work was the concert aria Der Wein, by Alban Berg, a setting for voice and orchestra of three poems of Baudelaire arranged by Stefan George. It dates from 1929 and is scored for a large-sized ensemble, exploiting the myriad of original rhythmic and scoring devices familiar from this composer's Wozzeck and Lulu. Mme. Molk sang the difficult vocal score intelligently, but was sometimes overbalanced by the orchestra.

The concert opened with the suite from Roger Sessions' incidental music to Andreyeff's drama, The Black Maskers, in which the song of Romualdo was well sung by Miss Eels. This music, portraying the bitterness of soul and the moral disintegration of the hero of the play, is forcefully written in a style often formidably cacophonous. The Dirge seemed to be among the most effective moments of the score. The most successful performance was undoubtedly that of Milhaud's suite of dances, Saudados do Brazil, written in 1917-19 when the composer was a diplomatic *attaché* in that country. Here is delightful rhythmic material, subtly scored and delicately integrated in a colorful series of movements, which offers opportunity to a clever leader, and was fully utilized by the dynamic and efficient conductor. He also scored strongly with Bembé, an Afro-Cuban Movement, by the young Cuban composer and conductor, Alejandro Caturla, which has a vivid rhythmic content and is orchestrated up to the hilt, if one felt that some of its effect was gained by pure noise rather than in terms of music *per se*. Mr. Stassévitch throughout the program revealed sincere musicianship, and shared with the players numerous ovations extended by the large audience.

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JANUARY 12

Philharmonic Orchestra Starting his last five concerts in New York, Sir Thomas Beecham offered a Sunday afternoon list comprising first New York performances of the symphony No. 1, B flat, by Boyce-Lambert, the finale from Delius' opera, Koanga, Butterworth's A Shropshire Lad, and Bantock's Fifine at the Fair. Mozart's symphony, G minor, No. 40 (Koechel 550) was the only locally familiar music on the program.

It was also the best by far, and sounded not at all old-fashioned, particularly because of the lively and sympathetic treatment given to the beloved classic by Sir Thomas Beecham. The orchestra cooperated soulfully with the leader and a performance of complete beauty was the result.

The Lambert edition of the symphony by the eighteenth-century composer, Boyce, is a smooth piece of writing and set off well the plain themes and open counterpoint.

George Butterworth (who was killed at the age of thirty-one, during the World War) has based his rhapsody, A Shropshire Lad, on the Housman poem of the same name. It is an opus more dreamy then rhapsodical, and has engaging melody and agreeable harmonic foundation. Bantock's Fifine at the Fair, with Browning as the poetic inspirer, proved to be virile as well as fanciful matter, and also possesses delicate humor. The audience seemed to like Bantock above the rest of the composers of the concert. Delius' operatic excerpt (in which ten female voices from the Schola Cantorum took part) proved to be euphonious but not important.

Sir Thomas has not presented any great English music at his series, but he has endeared himself more firmly than ever in New York, as a conductor of deep musicianship and irresistible imagination and temperament.

Eugenia Buxton A newcomer to Town Hall audiences was Eugenia Buxton, pianist from Memphis, Tenn., who was presented in recital on Sunday afternoon. Miss Buxton, an artist-pupil of Alberto Jonas, has attained distinction in music circles outside New York, having been honored with second prize at the National Federation of Music Clubs Convention in Philadelphia in 1935. She has also appeared with the Minneapolis Symphony Orchestra on two occasions. Her program listed the Choral-Vorspiel, G minor (Bach-Busoni), Beethoven's sonata in C minor (op. 111), the Brahms variations and fugue on a theme by Handel, Chopin's ballade in F and etude in A flat, Spinning Song (Rhené-Baton), Scriabin's etude in C sharp minor (op. 2), the rhapsody in C of Dohnányi and Mountain Trolls at Evening Play by Heino Kaski.

Miss Buxton approached her task with assurance and from the opening bars played with technical certainty and musicianship. Bach, Beethoven and Brahms were interpreted in masterful style, and deep appreciation was indicated by her listeners after each of their works. Among the shorter subjects the Spinning Song and the Dohnányi rhapsody were prominent for the keen expression and dexterity with which they were endowed, while the Kaski item was an example of pianistic accomplishment of high order.

Miss Buxton was greeted cordially by the large crowd in attendance and she was duly recognized as an artist of musical knowledge and unusual ability.

The Music Guild Number eleven in the series of lecture-recitals which are sponsored by the Music Guild took place at Town Hall on Sunday afternoon. Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, assumed his regular duties as commentator and presented Hortense Monath, pianist, as the artist of occasion. The program which Miss Monath offered was made up of the thirty-two variations of Beethoven, two impromptus (op. 90, No. 3 and op. 142, No. 4) of Schubert and Schumann's Phantasie (op 17).

Mr. Liebling prefaced his discussion with the remark that the music to follow being of such familiar nature would not permit extensive discourse on the music itself. However, he enlightened his listeners on the structure of variations, mentioning the major composers of this type of composition and pointing out the similarity of pattern between the Beethoven variations and the Brahms-Paganini variations. As at last week's Music Guild meeting, Mr. Liebling again touched upon the romance of Clara and Robert Schumann, this time illustrating its relation to the Schumann Phantasie. Sentences pertinent to the sonata were read from Schumann's letters to his betrothed which revealed the Phantasie to be an obvious dedication to Clara Schumann, although the composer's original intention had been to write this work as a contribution toward the raising of funds for the erection of a Beethoven monument.

Miss Monath mastered the intricacies of the Beethoven variations with skill and the careful observance so essential in the interpretation of this class of music wherein a single theme and mood must be maintained through numerous changes of rhythm, harmonization and volume of tone. The Schubert impromptus were exquisitely done, and the projection of the Schumann Phantasie was an event of color and tonal beauty to linger in the mind of the music lover.

Eide Norena Town Hall held a large audience for the evening recital of Eide Norena, Norwegian soprano, who shines at the Metropolitan Opera as effectively as on the concert platform.

For her program, Mme. Norena had this varied and telling scheme: ancient numbers by Handel, Donaudy, Mozart (Pamina's aria from the Magic Flute), Verdi's Cauzone della fata, and assorted songs by Wolf, Schubert, Liszt, Pierre Luboshutz, Sinding, Grieg and Alnaes, and others.

Mme. Norena's serious talents as a song artist need no new description at this time, except to say that she is an assiduous student constantly widening her repertoire and deepening her mastery of styles.

At this recital she made customary flexible and lovely use of voice, with colorings to suit many moods. Her diction is circumspect and her musicianship uncommonly perceptive.

The present writer finds it difficult to select any particular items for praise above the rest, but he seems to remember best the tasteful atmosphere in Mozart, several of the warmly sung Lieder, and the charm of the Scandinavian music which closed the recital.

There was continuous delighted applause. Mme. Norena justly called upon Pierre Luboshutz to share in the acknowledgments. His expert piano accompaniments added importantly to the enjoyments of the concert.

Joseph Bentonelli Engaged for Metropolitan Opera

Joseph Bentonelli, thirty-three-year-old American tenor, identified with the Chicago City Opera Company this year, has been engaged for the Metropolitan Opera for the entire season. Mr. Bentonelli, who had an audition at the Metropolitan on January 8, was summoned to the opera house the next day when it was learned that Richard Crooks would be unable because of illness to appear as Des Grieux in Manon on January 10. The only other tenor of the company who knew the role, Charles Hackett, was absent in Tennessee, fulfilling a concert engagement. Mr. Bentonelli was asked by Edward Johnson, general manager, whether he was prepared to sing the part. A conductor was summoned for an impromptu piano rehearsal, and at the end of it, a year's contract was awarded to the young tenor. He will also sing Rinuccio in the English version of Puccini's Gianni Schicchi, to be given later this month. It was necessary for Mr. Bentonelli to secure his costumes, which were in Chicago, and Mr. Johnson made a special appeal to the New York Central Railroad to permit these trunks to be shipped here on the Twentieth Century Limited, which ordinarily does not include a baggage car.

Mr. Bentonelli is a native of Sayre, Oklahoma, his real name being Joseph Benton. He was graduated from the State University there, and studied singing with Oscar Saenger and Herbert Witherspoon at the Chicago Musical College and later with Jean de Reszke in Paris. After further study in Italy, he made his debut in Bologna. Since returning to America he has studied with Enrico Rosati. In 1935 he was engaged by the Chicago City Opera Company, singing among other roles the tenor lead in Respighi's La Fiamma, in its American premiere.

Westminster Choir to Visit Florida

During the forthcoming tour which the Westminster Chorus of Princeton, N. J., will begin in February, the choir is to be heard in Miami, Fla., with the Miami Symphony Orchestra (Arnold Volpe conducting) in a Memorial Concert for the late Mrs. H. E. Talbott. Dr. John Finley Williamson is conductor of the Westminster Chorus.

Colorful Experiences in the Far East Marked Pianist's Concert Itinerary

Shura Cherkassky Encountered Even an Earthquake on His Visit to Russia and Asia

Since March of last year, Shura Cherkassky, pianist, has circled the globe, giving concerts in Russia and the Orient and making three trans-Atlantic trips, one voyage across the Pacific, from San Francisco to Yokohama, and the long railroad journey across Siberia from the Chinese border to Paris.

This rather zig-zag course around the world is explained by the fact that Mr. Cherkassky went in March to Russia, back to the United States for the month of July, and then across this continent to the Pacific Coast, where he embarked for Japan. He came by boat to Shanghai, and then, his Chinese and Manchurian itinerary completed, took the Trans-Siberian Express back to Europe. He then boarded ship for America, arriving here by the SS. Ile de France on December 3.

"The entire period of the tour—or rather, two tours—has been of the most absorbing interest," Mr. Cherkassky said. "I had the valuable and gratifying experience of playing before numerous audiences in a far-flung itinerary, and also enjoyed the excitement of travel.

"I left New York on March 2 to go to Russia. There I gave a concert with orchestra in Leningrad, playing the Tschaikowsky concerto. I cannot tell you how happy the reception of the audience made me. There were so many recalls that finally they had to carry the piano off the stage so that the program could go on. I gave two recitals in Moscow, and played at an electric factory there, making a joint appearance with Mme. Barsova, a fine coloratura soprano.

Impressions of Moscow

"Moscow is a marvelous city, an impressive example of Soviet accomplishment. The subway is like a marble palace, and of course this is only one of the outstanding civic achievements. I attended concerts, dramas, ballets and other entertainments while I was there, and the artistic standard is of the highest. When I re-visited Moscow for a few hours following my Oriental tour I was amazed to observe how much it had improved and to notice the new buildings gone up in only a few months' time.

"Kharkov also was on my list, and I presented two recitals in Odessa. The latter is my native city, where I lived until I was eleven years old. I saw again many places that I remembered, and I was surrounded with old friends. My concert was so crowded that the city ordered police stationed outside the auditorium.

"When I had finished my concerts in Russia I found that I had earned quite a nice collection of rubles, and, as I could not take it out of the country, I thought that a very rewarding way of spending it would be in traveling over the Soviet Union, so I visited Crimea and the principal parts of European Russia. I was in Finland when I received a cable saying that I was engaged for a tour of China and Japan.

"Coming back to America, I spent July in Maine. I came to America especially to play over my repertoire with my teacher, Josef Hofmann, whom I worship as a musical Olympian.

Sails for Flowery Empire

"In August, I took the train for San Francisco, and from there a Japanese boat to Yokohama, via Honolulu. Arrived in Japan, one of the most beautiful and fascinating countries in the world, I gave four concerts in Tokyo, and before leaving there broadcast a program that was heard throughout Japan and Manchuria. Other concerts were in Osaka, Kyoto and Kobe, and I took some side-trips, for the opportunities for

SHURA CHERKASSKY
enjoying the sights of Tokyo with some Japanese friends.

sightseeing would tempt any traveler. Nikko, for instance, one simply must not miss—this city of Old Japan, full of temples and set in mountains. I felt an earthquake in Tokyo, which they tell me you must experience in order to feel really at home there. Also, as shown in the picture which accompanies this interview, I was 'taken for a ride' by a bevy of Geisha girls. I heard several of them sing. Almost all of their songs are minor in melody, quaint and strange to the western ear.

"Visitors to Japan find that the Japanese are intensely interested in occidental music, and are trying to match the accomplishments of Europe in this direction.

In China and Manchuria

"I went to Shanghai by water, through Nagasaki. In Shanghai I played several times for audiences which consisted mostly of Russians, this city having a large population of White Russians. I went on through Tsingtao to Dairen—the roughest trip on the Yellow Sea, which I shall never forget—and then to Harbing. In this last city, I happened to look for my position on a globe, and discovered that I was directly opposite New York. I reasoned that since I was half-way around the world from the point I wished to return to, I might as well take the journey back across Siberia, Europe and the Atlantic as in the other direction.

"Accordingly, I was soon on the train, going through Manchuria on the way north. We had one serious bandit scare, which impressed on me the fact that this is one of the most lawless and dangerous places in the world just now. We had positive word that bandits intended to derail the train, but our officials were warned in time. However, as we passengers sat in the dining car, some of the trainmen came through in charge of a far-from-handsome stranger who, we learned, was one of those who had plotted against us.

"It took eleven days to travel from Harbing to Paris, changing twice. Scenically, Siberia is rather dreary, but I enjoyed the journey because I was seeing a new part of the world. Also, there were interesting people making the trip on the same train, among them Kathleen Norris, the novelist, and her cat, quite an important member of the party.

"Finally, we came to Paris, and while I was there I encountered Mr. Hofmann again, and was fortunate enough to hear him play. I thought his performance surpassing anything I had ever heard.

Experiences with a Dummy Keyboard

"On the trans-Siberian express I practised constantly on my dummy piano of four octaves. This is a useful little contrivance, not only musically but socially. Let the lonely traveler, if he wishes to become the cynosure of all eyes, just take a soundless keyboard from his suitcase and begin to give a pantomime performance. Probably at first the spectators think he is crazy, and they may be rather disappointed at finding him an ordinary, rational individual when they talk to him. A fellow passenger saw me practising on the train, and was amazed when I began to talk, for he thought I was deaf and dumb. However, all in all, the dummy piano will make its owner a lot of friends on the journey. At least, that has been my experience."

M. L. S.

Vienna Events

(*Continued from page 5*)

five excerpts from the music tragedy, but give an entity of absolute musical forms: a suite consisting of Rondo and Hymne, Ostinato, Lied, Variations on an Original Theme by Wedekind (German poet and author of the Lulu book) and a final Adagio. As Berg's music was fully expounded upon in these pages when Lulu had its first New York performance, this reviewer needs only to add that the amazing composition strongly impressed the Viennese and won a personal success for its composer; this success being rightly shared by the conductor, thanks to whose painstaking zeal the Berg score was proffered. Soloist Lily Claus was a literally stupendous Lulu, positively astonishing in her perfect intonation.

The same concert brought the first Vienna performance of the overture to Strauss' new opera, The Silent Woman, a well-sounding, spirited piece in *buffo* style. Moriz Rosenthal, eminent Viennese Liszt interpreter, enchanted the grateful audience, with the still impressive—when an artist like Rosenthal plays it—E flat concerto.

Recitalists

Erna Sack, German coloratura of recent fame, twice more filled the great hall of the Musikvereitn to capacity, with an audience that simply revelled in her vocal acrobatics. Milica Korjus, also from Berlin, also a coloratura, also on the point of going to America, made a successful Vienna debut. Vocal art of genuine musical value, brought again the American singer Marian Anderson, her two concerts consisting of classical music, Negro spirituals, and Finnish songs.

Pure and rare musical enjoyment was provided by Casals' recital, and, though this time the artist seemed a bit tired, his noble tone is still in evidence.

Adolf Busch continues one of the favorites of Vienna. Accompanied by the Vienna Symphony Orchestra under Kabasta, he played the Brahms and the Mendelssohn violin concertos. The latter was delivered with such noble simplicity and tonal beauty, that the audience remained spellbound for quite some minutes after the last notes. The F major Romance, by Beethoven, was likewise played with a superlative artistic nobility that not many artists possess. In his son-in-law, Rudolf Serkin, Adolf Busch has a perfect partner, their playing of sonatas by Beethoven, Schumann, Brahms, and Schubert, impressing one almost as devotional service to these masters.

Conductorless Orchestra

Simon Pullman, Vienna violin pedagogue, has formed a chamber orchestra which plays in the style of the Russian Persimfans, that is, without conductor. A recent concert ranged from Purcell and Bach to the living Austrian composer Egon Wellesz, whose Five Sonnets (words after Elisabeth Barret Browning, by Rilke) for soprano and strings, had their first performance. Julia Nessy, Prague soprano, interpreted these substantial and ingratiating pieces with fine musical culture. Mme. Nessy was also soloist at the second I.S.C.M. seance, performing the entire cycle of fifteen George-Lieder, by Schönberg. The most interesting number of the instrumental part of the program, was symphonic music for nine instruments, by Krenek. The work is equally impressive in point of rhythm and point of melody, and was the hit of the evening.

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Successful Career as Radio Singer Necessitated Thorough Training

Conrad Thibault, Baritone, Describes His Preparation for Vocalist's Profession at Curtis Institute of Music

There are few radio listeners who are not familiar with the baritone voice of Conrad Thibault, featured weekly over the coast-to-coast networks of the National Broadcasting Company on the Maxwell House Showboat and other programs. In addition to these, he has appeared on many other commercial hours, including Philip Morris Cigarettes, Buick Motor Cars, Hudson Motor Cars, Fletcher's Castoria (with Albert Spalding), The Gibson Family, and many more. Recently he sang on the Victor Hour, presenting some of the songs he has recorded in both red and black seal discs. On March 13, Mr. Thibault will be heard in New York recital in Town Hall.

Mr. Thibault is an American, a native of Northampton, Mass. His earliest vocal training was in a church choir. Calvin Coolidge heard the boy sing and became interested in him, and through this connection a scholarship was obtained for him at the Curtis Institute of Music, Philadelphia.

"I studied there for five full years and was a special student for part of a sixth," Mr. Thibault said. "All this time I was a vocal student of Emilio de Gogorza. I had vocal and opera coaching with several prominent members of the faculty, and operatic acting with Wilhelm von Wymetal, all of the Curtis Institute of Music.

(Photo by Ben Pinchot)
CONRAD THIBAULT

Supplementary Studies

"In addition to this, like all musicians receiving their training under the Curtis auspices, I was given supplementary studies to provide a comprehensive background of general music education.

"This included four years of piano; also theoretical subjects—theory, solfege, dictation, sight reading. In the lingual field, I had French diction (I already had a pretty complete knowledge of that tongue), German grammar and diction, Italian grammar and diction, and Spanish. I had a course in chamber music. My physical training included fencing lessons.

"For two summers I was sent abroad to continue my studies with Mr. de Gogorza and to expand my conception of art by contact with European cultural activities."

Mr. Thibault appeared with the Philadelphia Grand Opera Company for three seasons. He also had concert experience in the courses sponsored by the institute in schools, colleges and clubs of towns in the vicinity of Philadelphia. He was first presented over the air during the regular series of Curtis broadcasts over the Columbia network.

"My appearances on the Curtis hour (Columbia Broadcasting System) brought me my first commercial radio contract over WCAU in Philadelphia. After this I had several others on stations of both the Columbia and National Broadcasting systems. Sustaining hours with the NBC came next, and I was then engaged by the sponsors of the Showboat Hour."

The baritone also fulfills engagements in New York theatres and makes concert appearances.

Concert and Opera His Goal

"It is my ultimate ambition to devote myself to concert work, and perhaps to sing in opera. I enjoy my present association with radio, but I do not want to stop there. Meantime, broadcasting is interesting work, and it is good experience if for no other reason than that it requires so extensive a repertoire, embracing selections to please all tastes. In one radio program, a singer may be called upon to sing a 'blues' number, a passage from operetta, and an aria from grand opera. Some serious vocalists deplore the mingling of the better type of music with the popular; however, I feel that because a song is a current hit is no hard and fast reason why it must be musically worthless. A great many of them are hopelessly cheap, of course, but others are highly effective, and if they are sung with proper attention to tone, words and emotional content their performance may give a singer real satisfaction.

"I don't mean by this that I would neglect the beauties of standard vocal works. To such music I give the greater part of my practice and study, and here is where I find one of the chief benefits of my education at the Curtis Institute. Through the years I spent there I learned and assimilated so thoroughly that I have always a reserve to draw on. Whatever musical opportunities might be offered to me, I would have the confidence that comes only from a sound training in artistic precepts and its practical application." M. L. S.

Hamburg Welcomes Visiting Artists

Contemporary Music Still Moderately Approached—State Opera Presents Foreign Guests

Hamburg.—Due in part to the clever and artistic management of Dr. Goette, Hamburg is enjoying a new generation of concert-giving visitors, Dr. Goette throwing himself wholeheartedly into the work of developing the most healthful musical life possible. Not only were the Furtwängler concerts sold out in less than two hours, but also recitals and even church-music manifestations. Times are, however, still hazardous for pretentious departures in programmatic matters, and contemporary music continues to be received with a certain measure of moderation, illustrated for instance by the violin concerto of Karlowicz, the Polish composer who passed on in 1909, and which was played by Irene von Dubiska with the State Opera Orchestra conducted by Richard Richter.

Scheffler Conducts

Richter invited Siegfried Scheffler to lead his Macedonia, composed during the 1914-1918 period. Scheffler revealed himself one of the gifted conductors in Northern Germany, the opus in question (it shows the profitable influence of Strauss in point of color) coming off with telling effectiveness. The significant work played by the Staats Orchestra, under the auspices of the Northern Society (Hamburger Kontor) under the direction of young Schmidt-Isserstedt, was Sibelius' fifth symphony.

New Chamber Music

Chamber music and choral pieces were sponsored by Dr. Hoffmann, among them numbers for oboe and harpsichord by Walter Schindler. Of the choruses heard, one for male voices by Armin Knab, to words by Richard Billinger, was particularly timely.

Hamburg has also launched two new String Quartets: the Hanke and the Hamann, the organizations being ably assisted by pianists Ferry Gebhardt and K. H. Ahrens, respectively. At one concert Gebhardt played for the first time here, sonata in G minor, by Gretchaninoff, and at another concert Ahrens did the Tschaikowsky concerto with the State Opera Orchestra under Richter.

Guests in Quantity

Gigli, an adored visitor, opened the series of recitals by foreign artists. Following in his wake were the Calvet String Quartet, Dubiska (Polish violinist), Cassado (cellist) and Koczalski, who gave two Chopin recitals, and who found in his audience people who heard him the first time he played in Hamburg, in 1895. Onegin and Rosswaenge were much-applauded guests at the State Opera, and Kreutzberg gave a dance-evening that was greatly appreciated.

Edith Weiss-Mann.

Gena Branscombe Conducts Yuletide Concerts

Gena Branscombe, composer and conductor, was active during the Christmas season. On December 20 she conducted the Christmas Festival of Music given by the MacDowell Club of Mountain Lakes, N. J. Virginia and Mary Drane, duo-violinists, were the guest artists. The Branscombe Choral, organized and directed by Miss Branscombe, gave a choral service of Christmas music at the Broadway Tabernacle, New York, on December 22; broadcast over WJZ and WLWL on December 22 and 30; and were heard in a program of seasonal offerings at the MacDowell Club, New York, on December 29. This last concert brought two Bach excerpts, Gloria Patri (Palestrina), fourteenth and fifteenth century music, Glory to God in the Highest (Pergolesi), a Hungarian carol and a Negro spiritual, and Miss Branscombe's own composition, Mary at Bethlehem.

Marianne Mabee and George Boles McManus Wed

Marianne Mabee, daughter of Mrs. William Mabee of Los Angeles and the late Dr. William Mabee, was married to George Boles McManus of New York on December 28 at the Little Church Around the Corner. Miss Mabee is a voice pupil of Edith W. Gaudenzi of New York.

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Tokyo Hears Christmas Messiah; Audience Rises for Hallelujah

Japanese Excel in Chorus—Leonid Kreutzer Settles in Tokyo—Spanish Dancer Acclaimed—Pianists Register

TOKYO (JAPAN).—Even in this part of the world the Christmas season never passes without a performance of the Messiah. Ugo Nakada, a young choral conductor, gave the first performance this season with his Tokyo Volunteer Choir of about sixty members. What the Japanese lack as soloists they make up in their group work, for they enter into chorus work with enthusiasm, faithfulness, and careful attention to every desire of the conductor.

Nakada's choir, in a curtailed version of the Messiah, was assisted by Maria Toll, German soprano from the Ueno Academy, Mrs. Kaneko Yanagi, contralto, Graham Batter, tenor (a British business man here with an unusual voice), Keikichi Yatabe, bass, and Fred D. Gealy, pianist; also a small chamber music orchestra. The performance was good and Mr. Nakada deserves much praise for he has worked many years to build up and train his choir. The large audience stood during the singing of the Hallelujah Chorus.

KREUTZER A RESIDENT

Leonid Kreutzer, German pianist, is too well known internationally to need introduction here. Tokyo is fortunate indeed in having this artist and teacher as a resident. December 11, before a crowded Gunjin Kaikan, he gave a Beethoven evening. Kreutzer is an understanding artist, fully endowed. The program had four well-known sonatas, the Waldstein, the Lebewohl, the C major, opus 2, No. 3, and the A flat major, opus 110. The audience showed keen appreciation.

It was interesting to see such a large number of young native performers and students attending these concerts with score and pencil, busily making notes.

DEL RIO Á LA ESPAÑA

We had the pleasure here of seeing Manuela Del Rio, the Spanish dancer, in a series of five recitals all well attended and warmly received. This young artist makes an attractive and charming picture on the stage, while her art is an entire joy. Alphonso, pianist, and Roca, guitarist, proved to be pleasing soloists and accompanists. Recitals in all of the large cities are being given before continuing on the tour of China, Philippines, and Java. The artists while in Japan are under the management of A. Strok.

PROFESSIONAL PIANISM

Leo Sirota, professor of piano at the Ueno Academy of Music and one of the outstanding pedagogues of Tokyo, was heard in concert at the attractive Gunjin Kaikan (Military Hall) before a throng that completely filled the large house. The Bach-Busoni Fantasie and Beethoven's Appassionata had virile readings. However, much physical force sometimes sacrificed the emotional. Schumann's Carnival was done marvellously well and brought the performer a wonderful ovation. The second part of the concert had a group of a dozen or more "show" pieces that displayed Sirota's seemingly unlimited technic. Insistent demands for encores brought response with Liszt's Campanella and an arrangement of Schubert's Military March.

FIFTEEN-YEAR-OLD SOLOIST

The New Symphony Orchestra gave its fourth concert with Alexander Moguilewsky, the Russian violinist, as conductor and Tolia Vedernikoff, piano soloist. Vedernikoff is a fifteen-year-old Russian refugee from Harbin making his first appearance in Japan. He ought not to be classified as a child-prodigy but as a mature and serious musician, with deep understanding and well-developed technical ability. Also he has great poise. The program started with a symphony in C minor by Saburo Moroi, a young Tokyo composer, a lengthy composition of five movements, lacking in coherence, many places thinly orchestrated, and full of shades of Brahms, Scriabine, and Stravinsky. It was given a lukewarm reception. Vedernikoff played the Grieg A minor Concerto. At the close of the concerto he was compelled to add an encore. Tschaikowsky's fifth symphony closed the program with a not over-satisfactory performance. I. J. FISHER.

RADIO HIGHLIGHTS

Dialed by M. L. S.

Radio is rapidly becoming a sort of national automatic brain, kindly doing a good part of our thinking for us. We pass over the sales talks that tell us what to buy and the political orations instructing us how to vote. Radio goes even further. Over WOR you may learn What to Eat and Why. Health talks and early morning exercise drills are plentiful. On WJZ, someone named Becker gives Dog Chats that no doubt solve all problems in regard to Fido or Rover. If we crave light entertainment, what more enthralling than to listen to Mack's Moosikers (WEAF), the Itty Bitty Kiddie Hour (WHN), or the period labeled "Poison Gardner, songs," also on WHN. WOR has Beauty Talks and Charm Talks. We have never treated ourselves to a tune-in on either of these last named features, but we could make some suggestions for the topics the charm counsellor might talk on. We wonder if this guide to popularity gives some of the education which, according to Grace Morton's song at a recent Waldorf Astoria cocktail dance, Every Girl Should Know; and that is, how "to meet every bad intention with an ounce of good prevention." The charm professor might also borrow a little phraseology from the radio astronomy talks and give fair ones bent on ballrooom success some hints as to how to calculate the eccentricity of a partner's orbit. . . . Oh, yes, we must not forget to add that there are several helpful radio speakers who will let you know how to raise your child. In fact, it pretty well takes care of the whole American family, from Father, with his market talks and girth-control problems, to Snookie, the Pekingese.

It's a far jump from these reflections to the radio redeemers, or Sunday concerts which do much to raise the weekly average of the broadcast offerings. On January 12, the RCA Magic Key Hour, which graces WJZ and affiliate networks all over the world, had as one of their features Percy Grainger, who lent the beauties of his piano art in several numbers. In the evening, WABC's Ford Hour presented, along with the usual Ford Symphony Orchestra and Chorus under Victor Kolar, the tenor voice of Charles Kullmann, one of most brilliant of the young Americans at the Metropolitan Opera. His first appearance brought the Flower Song from Carmen, in which he displayed his rich, full voice to fine advantage.

The General Motors Hour (WEAF) rejoiced in Leopold Stokowski as guest conductor of the orchestra and Enid Szantho, Hungarian contralto, as the soloist. Mr. Stokowski's superlative direction and Miss Szantho's luscious tones embellished the hour of musical delight.

Before the Sabbath recordings are concluded, mention should be made of the Metropolitan Opera Auditions of WEAF in the afternoon. These hearings were even more than usually interesting on last Sunday. One of the outstanding performers was Stuart Gracey, baritone, whose tones and musicianship were particularly fine.

On Monday (January 6), Nelson Eddy said farewell for a little while to the Voice of Firestone broadcasts (WEAF). It is now the turn of Richard Crooks, who shares these weekly appearances with Mr. Eddy, to enchant the Monday evening listeners. A little later the same night, Gladys Swarthout's mellifluent voice was heard. She was guest artist on Carnation Contented program of WEAF, stopping in Chicago for this broadcast on her way from Hollywood to New York to be present at the premiere of her first screen production, Rose of the Rancho.

The chief presentation on the WOR Little Symphony Orchestra's program of Thursday night was Elliott Schenck's overture The Arrow Maker. This is a composition endowed with a wealth of tonal color and making use of American Indian themes. Philip James is the conductor of this orchestra.

Columbus Greets Vocal Events

Gladys Swarthout and Moscow Cathedral Choir Give Programs—Ohio State Chorus Performs Bach Work

COLUMBUS, O.—Gladys Swarthout's Memorial Hall recital of January 7 was notable for the capacity audience which she attracted, the fine taste exercised in her choice of songs, effective grouping of these and the mature way in which she did everything. Her accompanist, Lester Hodges, shared interpretative honors in large measure at the piano and his solos added much to the distinction he won in his special field. Both artists responded with encores to persistent applause.

MOSCOW CHOIR APPEARS

The Moscow Cathedral Choir, which also was heard here a month ago under the Hast-Amend Civic Concert Series management and at the same place, outshone all previous Russian choral groups who had heretofore enjoyed profitable engagements in this vicinity. The refined showing made by Nicholas Afonsky and his groups of *emigres* was the subject of much favorable comment.

BACH ORATORIO SUNG

More appropriate, perhaps, than the perennial repetitions of the Messiah, common around Yuletide, was the presentation of Bach's Christmas Oratorio by the Ohio State Chorus, on December 12. Celebrating their seventh annual White Christmas, a charitable occasion, the chorus sang the Bach work, under the direction of Louis Diercks, without lengthy recitatives and irrelevant arias. It was all done in an admirably subdued manner which was fully in keeping with the peacefulness of the season and the gentle color scheme of the decorations which adorned the stage of the men's gymnasium. H. G. D.

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Concerts in Paris

(*Continued from page 5*)

sonata, the Tschaikowsky concerto, the Vitali Chaconne, Baal Shem, by Bloch (incorrectly announced on the program as a first audition), Ave Maria, by Schubert-Wilhelmj, Caprice XX, by Paganini-Kreisler, and encores. She was particularly admired for her violinistic talent and dramatic temperament.

Other violinists applauded were young Henri Szeryng (Mouret-Dandelot, Tartini-Kreisler, Szymanowski, Wieniawski, Szeryng), and Joseph Szigeti, in his masterful performance of concerto in D major by Prokofieff, the London Philharmonic Orchestra conducted by Sir Thomas Beecham, the Szigeti, I almost forgot to say, being a concert of phonograph records.

PIANISTS SCORE

Little Ruth Slenczynski was appreciated by a large audience (Gaveau Hall) for her deft and expert readings of Bach, Beethoven, Schumann, Paganini-Liszt, Chopin and Weber; Horowitz, for his stupendous interpretation of the Beethoven E flat concerto, with the Colonne Orchestra, Paray conducting; Magda Tagliaferro for her brilliant Liszt, deep-felt Chopin, and very *chic* personal presence.

ROESGEN-CHAMPION CONCERT

The artist's recent concert revealed her in the light of composer, pianist, harpsichordist, accompanist, and lecturer, and it is only the truth to say that she is a credit to art.

With blithesome technic and ingenious coloring she did pieces by Galuppi, Bach, Rameau, Chabrier, Albeniz, and herself on the harpsichord. Then accompanied by Madame Roesgen-Champion, Yvonne Gall sang our pianist-composer's songs (than which there are no lovelier in all French literature since Debussy and Ravel) entitled Berceuse au clair de la lune, Quel poli rêve, Au déclin du jour, and Mai, this group being preceded by Françoise Meier, violinist, and Denise Cazot, pianist, in the Vitali Chaconne and other numbers. The program ended with four of Madame Roesgen-Champion's Noëls, namely, L'Annonciation, La Visitation, La crêche de Noël, and Mon beau sapin de Noël, the author at the piano, Mmes Notick, Douls, MM. Arnault, and Héraud doing the singing. Could anything be more enchanting than these little Noëls? I doubt it, my opinion evidently coinciding with that of the audience, for the pieces had to be repeated over and over again.

SINGERS

Lauri-Volpi, tenor, and Marianne de Gonitch, soprano, gave a largely-attended and heartily applauded joint song recital in the Salle Pleyel. Volpi is apparently more at home in opera than standing next to a grand piano, and Marianne de Gonitch seems to be equally happy in either place. The last Wednesday Morning Musicale, under the direction of Mrs. E. Berry Wall, at the Interallied Union, presented Elizabeth Schumann in a Lieder program which she sang with her wonted refinement and stylistic purity. Kurt Schnabel played the accompaniments and also the erstwhile Moonlight Sonata, by Beethoven.

EXOTIC ART

The entertainments of the town usually include many exotic recitals and concerts, along which line there has of late been no cause for complaint. Sylenka did some Spanish dances, accompanied by orchestra, in the Salle Pleyel, the evening of the Féerie Blanche, under the patronage of the Government; M. and Mme. Rezvani presented Persian dances at the Guimet Oriental Museum; rustic and modern Armenian choral music (sung by the Sipan-Komitas Mixed Chorus) was in order in the Salle Erard; and the Basques showed their songs and dances (Eskualduna Chorus, assisted by Raoul Laparra, Sarobe, Borthayre, and Granger-Daniels) in an animated, colorful evening in the hall of Le Journal.

FRANÇAIX WORK PREMIERED

The grand climacteric of these last days of the departing year, was the first world performance of Divertissement, for string trio solo and orchestra, by Jean Françaix, young French composer. The work was written in 1933 and performed the other day by the Colonne Orchestra (conducted by Paul Paray), and The Pasquier Trio to whom it is dedicated. It won a rare success *vis-á-vis* an audience not overly inclined to open its heart to that which is new. The Pasquiers were many times recalled and cheers were heard for the composer.

Monsieur Françaix has cast his Divertissement in four movements: *Allegretto giocoso, scherzo, andante,* and *finale.* The first is a rapid play of gay and sad moods, and from the technical point of view, the manner in which the trio solo effects its first entrance is a deliciously ingenious touch. The *scherzo* is the essence of rhythmic lightness and delicate colors; the *andante* in which the musician commences to unburden his heart and comes pretty close to making an aesthetic confession, is a song outlined against a harmonic *chiaroscuro,* the solo instruments lifting their voice in tender, intimate utterance. In this movement, Monsieur Françaix has opened the door; he now has only to enter in and there continue. The last part of the Divertissement is an extremely difficult *prestissimo* in toccata form, cut towards the end by a long cadenza recalling all the principal themes which have gone before. It is an outburst of exuberant joy and light and the ease with which the Pasquier Trio surmounted and made sport of the technical obstacles which are here encountered in every measure, cannot be over-emphasized. Monsieur Françaix is evidently a man who profits by experience and there is every chance that in his next productions he will eliminate from his sonorous palette the few earthy modernisms—the only blemishes on an otherwise enchanting picture—which every so often find their way into the present canvas.

ORCHESTRAL MANIFESTATIONS

As if to see out the old year as nobly as possible, the orchestra indulged their patrons in quantity of solid fare. The Conservatory Orchestra (Gaubert conducting) gave Orfeo by Monteverdi, and Mass in B flat by Haydn; the Pasdeloup Orchestra (Ernst Levy conducting) gave Handel's Messiah; Lamoureux (under Bigot) put on first a Saint-Saëns concert, then a Corelli, Berlioz (Infancy of Christ) Pierné (The Children at Bethlehem) concert; the Saint-Blaise Choral Society (Pierre Plumet, director) did Coronation Mass by Mozart; and Colonne (Paray conducting) presented Alfred Cortot in the Chopin F minor piano concerto, and the César Franck Symphonic Variations.

THE GREAT PROVINCIAL

Any one whose heart beats for "the grand, the lofty art of Sebastian Bach, that Patriarch of Harmony," must find contentment in Paris. Statistics made over a long period, should seem to disclose that in no other city is the cult of Bach so systematically and abundantly served as here. As the French are not much given to shouting their loves from the housetops or to expecting the world to halt entranced at their every achievement, it is not generally known that Paris has a thirty-three year old Bach Society (chorus, orchestra, soloists) and that under Gustave Bret, founder and director of the society, Bach is done here all the time from first note to last, and done very well too. In fact, so well that some of the organization's performances have been taken as models in and outside of France and men like Mengelberg have been pleased to enlist the services of the chorus. The Bach season in Paris therefore is the entire year, and how times have changed since Rossini's letter to Wagner, in which the amiable author of The Barber, wrote to the overtowering genius of Tristan, how he wished he might, before leaving this world, hear a perfomance of his (Bach's) great Passion. "But that," he deplored, "is not to be dreamt of here, among the French." Today, it is not only dreamt of but is a common occurrence. The Passion according to Saint Jean was heard on December 19, again on December 20, though Rossini may have had in mind the other—it makes no difference. Organizations which also give much attention to Bach are, for instance, the orchestra and chorus of the Philharmonic Society, which on December 21 under Charles Munch, did the Christmas Oratorio.

RECITALISTS

Orlando Barera's violin recital was attended by numerous and applausive audiences, and to a list of Vivaldi, Mozart, Franck (the sonata) Bela Bartok, de Falla and others, a number of encores had to be added. M. Hengeveld was at the piano. Instead of endeavoring to bowl over his hearers with a deluge of tone and technic, Barera has chosen the more difficult task of charming them with stylistic refinement, neatness of phrasing and an ingratiating lyricism.

Another evening of pleasure was provided by pianist Nikolai Orloff who with his lovely tone and large technical equipment, uncovered hidden beauties in the Paganini variations (Brahms) twelve etudes and sonata in B minor (Chopin) and some pieces by Scarlatti.

ELINOR REMICK WARREN,

composer and pianist, on January 10 began a tour as accompanist and solo pianist for the western concerts of Grete Stueckgold, soprano. The two are being heard in cities of California, Arizona and New Mexico.

EXPOUNDS PRINCIPLES

Louta Nouneberg, devoting the major part of her science to the reform of piano teaching (she bases her work on principles discovered in slow-motion films of the playing of virtuosos such as Cortot, Casadesus, Rubinstein, Backhaus, Orloff, Borovsky, Horowitz, Landowska, Long, and others) gave an illustrated lecture in the Musée Galliéra. Her appearance was part of the homage to Louis Lumière, organized by the City of Paris and

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the French Society "L'Art à l'Ecole." The illustrations mentioned consisted of some of the films which the aforementioned artists have made for Madame Nouneberg, and of a program of Bach, Chopin and Beethoven, played by Odette Lefèvre (twelve years) a pupil of Madame Nouneberg.

RUSSIAN AND JAPANESE DANCERS

The appearance at the Paris Opéra, of Marina Semenova, was much heralded. Semenova is supposed to be one of the finest dancers of modern Russia. She is one of the *étoiles* of the Grand Theatre of Moscow, and her trip to France was organized by the Voks Association. Along with Lifar, she has appeared in Gisèle, at the Opéra, winning great applause for her performance. She certainly does most difficult things—some of them breath-taking—but in the opinion of at least one spectator, her technic did not seem perfect in what the French are pleased to call *le dehors*, while the expressive aspect of her performance lacked nobility, tenderness, and the indefinable sweetness which is the key to the great artist's greatness.

Yoshio Aoyama, ballet master of the Imperial Theatre of Tokyo, and Toshi Komori, Japanese dancer who makes his home in Paris, gave a precious exhibition of Japanese dancing, before a large audience in the Opéra-Comique. Costumes were stunning, the conceptions were as fascinating as exotic, the atmosphere created covered a wide range and variety of emotions, from peasant humor to sublime evocations of religious mysticism. Komori was superb in Combat and Death of Warrior Samouraï, Aoyama sounded depths in Prayer and disclosed the exquisiteness of his art in Sentimental Resignation. Some of the numbers had to be repeated two and three times.

SPARE MOMENTS

With nothing to do, and having a sort of weakness for music, I went to a record concert. Interesting settings, interesting people, interesting reproductions. Arthur Rubinstein got through the Chopin Grande Polonaise, op. 22, as if he meant business—got so exciting, it seemed as if he would at any moment "Cry 'Havoc,' and let slip the dogs of war." Then, imagine hearing Stokowski and the wonderful Philadelphia Orchestra over here. Too many of those records could not be played in these parts, they offer such splendid examples of what a "real" orchestra is, and of the unity of expression an orchestra can attain, when addicted to discipline and wedded to the highest ensemble standards. I almost forgot to say, the pieces were Liadow's eight popular Russian songs for orchestra.

In the same way the French are good at Bach, it now and then happens that they produce a singer who is exceptionally good at Lieder, and of course everybody knows that, when it comes to bringing out the essence and very life of the word, no one can do it better than our Gallic brethren. It was therefore a real joy to hear The Loves of the Poet, by Schumann, sung by Charles Panzera—his German is impeccable—with Alfred Cortot at the piano. Cortot, who knows and loves his Schumann as few people ever know and love him, Panzera, who sings these songs as if they were spontaneous expression born of the feeling of the moment.

WOMAN CONDUCTOR APPLAUDED

Gertrude Hrdliczka, conducting the Poulet Orchestra, in the Salle Pleyel, was warmly applauded for her spirited presentation of works by Scriabine, Liadow, and Rimsky-Korsakoff. The program also included songs by Gretchaninoff, sung by Mme. Herault-Harlé, the composer at the piano.

METROPOLITAN OPERA

(*Continued from page* 17)

GÖTTERDÄMMERUNG, JANUARY 11 (MATINEE)

The mighty final drama of Wagner's tetralogy made its first appearance of the season before a crowded house, with many standees. Interest was lent to the proceedings by the presence of two recent newcomers to the company in leading roles. Marjorie Lawrence sang the third of the Brünnhildes which she has offered New Yorkers this season, and by far the most taxing one, on this occasion. Majestic, powerful, her interpretation embodied many fine interpretative details, and was sung with fullness of voice and intimate knowledge of the music. Her Immolation Scene was creditably done, and at the conclusion the artist (apparently a good horsewoman, for she mounted Grane and rode off triumphantly) had an ovation with cheers. Eduard Habich's Alberich, a foretaste of which was offered in Siegfried, is an outstanding creation in dramatic force, vocal expressiveness and malignant venom.

Again Lauritz Melchior dominated the drama with his impersonation of Siegfried, excelling in the death scene and the dramatic second act. His is an eloquent and highly intelligent reading of some of the most effective emotional passages in all Wagner. Ludwig Hofmann's Hagen was appropriately sinister and was acted throughout with fateful somberness, while vocally his rather unresonant tones also fitted the character. Friedrich Schorr was a capable if somewhat colorless Gunther, singing as usual with careful vocalization. Dorothee Manski gave winsome vocal appeal to Gutrune and made this role stand out as a key one in the drama. A lengthy paragraph might be written about Kathryn Meisle's Waltraute, her single scene and narrative offering the outstanding singing of the afternoon, in authority, smoothness and nobility of tone—an echo of the grand manner which the performance as a whole somewhat lacked. The Rhinemaidens (Editha Fleischer, Irra Petina and Doris Doe) were in the picture if not outstanding while the Three Norns (Misses Doe, Petina and Manski) were somewhat more successful with their weird scene of prophecy. The cast was completed by Max Altglass and Arnold Gabor as Two Men. The large chorus of Gibichungs sang with the savage vigor one expects of this ensemble, and also fitted well into the death scene.

Mr. Bodanzky's orchestra offered an adequate if not brilliant version of the score, playing with restraint and caution. The scenic management of Lepold Sachse offered careful attention to detail, but a certain nervous tension brooded over the final act where almost superhuman demands are made of the *regisseur*, and the apotheosis at the end as usual fell far short of the composer's conception.

SUNDAY NIGHT CONCERT, JANUARY 12

A varied assortment of opera arias which tested the technical equipment of the singers was the fare offered the large audience at the Metropolitan on Sunday evening. Excerpts from Pagliacci, Carmen, Il Barbiere di Siviglia, Rigoletto, Don Giovanni, Fledermaus and La Forza del Destino were sung. Richard Bonelli was particularly good in the Figaro aria; Rose Bampton disclosed her versatility in Rossini's Una voce poco fa, and Verdi's Pace, pace mio Dio; Josephine Antoine made a favorable impression in Verdi's Caro Nome aria; Frederick Jagel was heard in Verdi's In seno agli Angeli; Editha Fleischer sang Strauss' Mein Herr Marquis from Die Fledermaus, and Charles Hackett was heard to advantage in Mozart's aria Il mio tesoro. Others taking part were Charlotte Symons, Carlo Morelli, George Cehanovsky and Chase Baromeo. The ballet ensemble presented Halevy's Ballet Divertissement and selections from Godard's Reminiscence, and kindled much enthusiasm. Wilfred Pelletier conducted throughout the evening. Occasionally the orchestra might have been more restrained in its accompaniments to the soloists.

Alice Garrigue Mott Describes Career of Rémy de Varenne

Alice Garrigue Mott, vocal teacher of New York, interviewed by a representative of the Musical Courier, spoke about her pupil, Rémy de Varenne, tenor, who is to give a New York concert on January 22 in the Salle des Artistes of the Hotel des Artistes. The event is under the Athenaeum Management.

"This young tenor, still in his early twenties, has attracted the attention of important musical organizations, and critics of note in France and America agree that M. de Varenne possesses a voice of musical quality, and an extended range. This is of much value in singing the classic repertoire with effect because of his ability to modulate with true expression the tonal quality with the text.

"M. de Varenne was born in Auvergne, France, and began his vocal studies at the Conservatoire of Paris. Musical judges who accepted him as a student there pronounced him the possessor of a fine tenor voice, endowed with artistic requisites necessary for a successful career in opera and concert.

"Before he came to America M. de Varenne was heard in Lyons and Marseilles. Upon arrival in New York he resumed the coaching of repertoire with Maurice La Farge, coach and accompanist to artists of the Metropolitan Opera, for many years associated with my New York studio, specializing in French lyric diction.

"Mr. La Farge introduced M. de Varenne to me with the view that I would undertake to guide him in further study of the art of singing and develop his vocal organ into readiness for the entire 'lyric repertoire.' When I heard him, I agreed with those abroad, and others here in America who trusted in the young tenor's success, and so I immediately began giving him instruction.

"The voice responded to the exercise of *bel canto*, gained in compass and in volume, granting satisfactory dramatic climax. M. de Varenne already has been approached by operatic and concert organizations. They acknowledge that his voice has the true lyric tenor quality required for singing Faust, Manon, Romeo, Carmen, Boheme and other roles, and I am told he is assured of engagements throughout the United States and Canada. In addition to his concert and opera work, M. de Varenne is known as a radio artist."

S. L.

Segovia to Play in Town Hall Endowment Concert

The Town Hall Endowment Series will present Andres Segovia, virtuoso of the guitar, on January 22, at the Town Hall, New York, as the fifth event of the current season. Included on the program are two compositions dedicated to Mr. Segovia and being performed in New York for the first time: Sonatine meridionale by Ponce and Capriccio (Homage to Paganini) by M. Castelnuovo-Tedesco.

Rudolph Reuter on Eastern Tour

On his Eastern tour Rudolph Reuter, pianist, gave a *soiree* at the Japanese embassy in Washington, D. C., on January 8. He has made various appearances in the capital, one of which was at Elizabeth Sprague Coolidge's sponsored series of chamber music events in the National library. Mr. Reuter also played in South Carolina and Massachusetts on this tour. Later he goes again to Iowa for concerts in Mason City, Decorah, Hampton and Charles City and to Albert Lea, Minn.

STUDIO NOTES

MARCELLA GEON

A holiday program for children was given by Marcella Geon at her New York studio. Miss Geon told the story of Siegfried in an informal manner, linking the musical motifs with the characters and events in the opera. Pupils who played motifs were Helen Kreidman, Rose Krauss, Miriam Levy, Toby Schwartz and Miriam Topasch.

The adult pupils of Miss Geon presented Christmas carols on their program at the Sherman Square Studios. There were piano and vocal solos by Marguerite Sanderman, May Ross, Dorothy Meeker, Marke Budke, Thelma Bellman, S. N. Tilton, Parker Hamlin and Victor Bello.

December 30, Miss Geon presented a Conversational Concert on Wagner's Rheingold in Utica, N. Y.

GIACOMO BOURG

Among the artist-pupils of Giacomo Bourg (known in the past as opera, concert and oratorio artist) are several of national reputation in America. Amy Ellerman, contralto; Dicie Howell and Mildred Rose, sopranos, and Norman Jolliffe (former pupil) are among these. Henry Parsons and Milton Moore are studying with him at the present time as is Serafini, tenor.

IRENE FREIMANN

Irene Freimann presented a group of her students in a piano program on January 12 at the Riverside Music Club, New York. Those appearing were: beginners, Felice Dosick, Mervin Hirsch, Margot Kahn, Audrey Stein and Diana Tobin; intermediates, Eunice Goff, Sarah Levin, Michael Hyson and Carmel Kussman; advanced, Evelyne Tobin (senior), Vincie DiBaldi and Henrietta Cohen. On January 26 Miss Freimann will be heard in piano numbers in a joint recital with Jean Sorocca, soprano.

LEON CARSON

Constance Clemens Carr, lyric soprano, was the soloist at a recent meeting of the New Jersey Teachers of Speech in Atlantic City. She was later heard in a joint program with Mr. Carson at Bloomfield, N. J. Nella Williams, soprano, gave a recital program in December for the Morning Musical of Bayside, L. I., singing a program of modern Italian, Lieder and American songs. LaRue Crosson, soprano, has been heard recently in recital at various women's clubs in Northern New Jersey, and also on the radio. All are singers from the studios of Leon Carson of New York and Nutley, N. J.

DONALD MURAT

Donald Murat, violinist and composer, has among his pupils a young lad, Arnold Belnick, whose talent is said to have been greatly admired by the late Paul Kochanski and Efrem Zimbalist in several hearings. He recently gave an entire program at the New School Auditorium, New York, presenting Vitali's Chaconne in G minor, Vieuxtemps' Ballade and Polonaise, Mozart's fourth sonata and numbers by Kreisler, Wieniawski, Sarasate and Ries.

IRMA SWIFT

Beatrice Marks, a student of Irma Swift of New York, sang at the installation of officers of the Keystone Chapter, Order of the Eastern Star, on January 4. As a result of this program Miss Marks was engaged as soloist for the remainder of the year.

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A VALKYRIE ENSEMBLE OF 1912

at Bayreuth, from a photograph sent to the Musical Courier by its Hamburg correspondent, Edith Weiss-Mann. Second from the reader's left is Schumann-Heink; at the right, Ottilie Metzger. (Photo by Ramme and Ulrich, Bayreuth.)

THE ROTH QUARTET

have returned to New York from a tour which took them as far West as the Pacific Coast and to Mexico. In the middle of February, the quartet will finish a tour of seventy-five concerts and at the end of that month will sail for an extensive European tour.

JEAN FARDULLI,

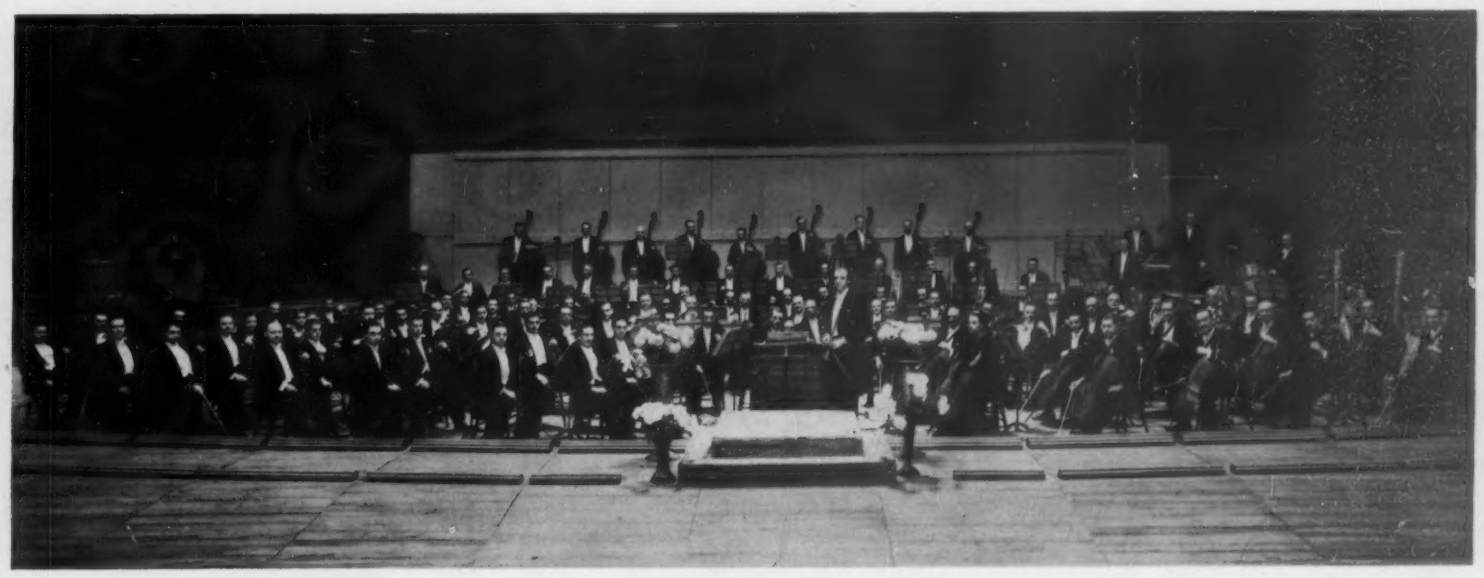
baritone (centre), with Sir Hubert Wilkens and Lady Wilkens leaving the arena in Lisbon, prior to Mr. Fardulli's departure for America, where he sang with the Chicago City Opera Company.

PRINCIPALS IN THE WORLD PREMIERE OF PROKOFIEFF'S SECOND VIOLIN CONCERTO,

which recently took place at Madrid. Left to right: Robert Soetens, violinist, and E. Fernandez Arbos, conductor, soloist and director of the performance; and Serge Prokofieff. (Photo by Albero y Segovia.)

LAURITZ MELCHIOR,

Danish tenor of the Metropolitan Opera, in the role of Tristan which he will sing several times this season, the first two performances taking place on December 30 and January 9.



REGINALD STEWART and HIS SYMPHONY ORCHESTRA.

Mr. Stewart and his organization in Toronto have played twenty-two concerts for a total audience of 100,000.

(See Inside Front Cover for Additional News Pictures)

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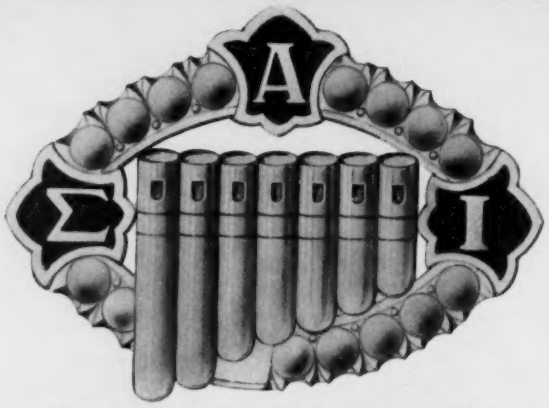

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